

THE ILLUSTRATED LONDON NEWSPAPERS



No. 424.—VOL. XVI.]

SATURDAY, MAY 4, 1850.

WITH SUPPLEMENT, ONE SHILLING.
VIEW OF ROME GRATIS.

STATE OF FRANCE.

THE combat thickens in the French Republic. The Socialist and Ultra-Democratic candidate has been returned for the department of the Seine by a considerable majority; and the votes of the army show very clearly that the sympathies of the French soldiery are with the "Red," and not with the "Three-coloured" Republic. This fact is most important, and reveals a great and imminent danger, which France will find difficult to surmount; a danger which will tax the courage of her generals, the wisdom of her statesmen, the tact of her politicians, and all the virtue and patience of the friends of order and rational freedom to avoid.

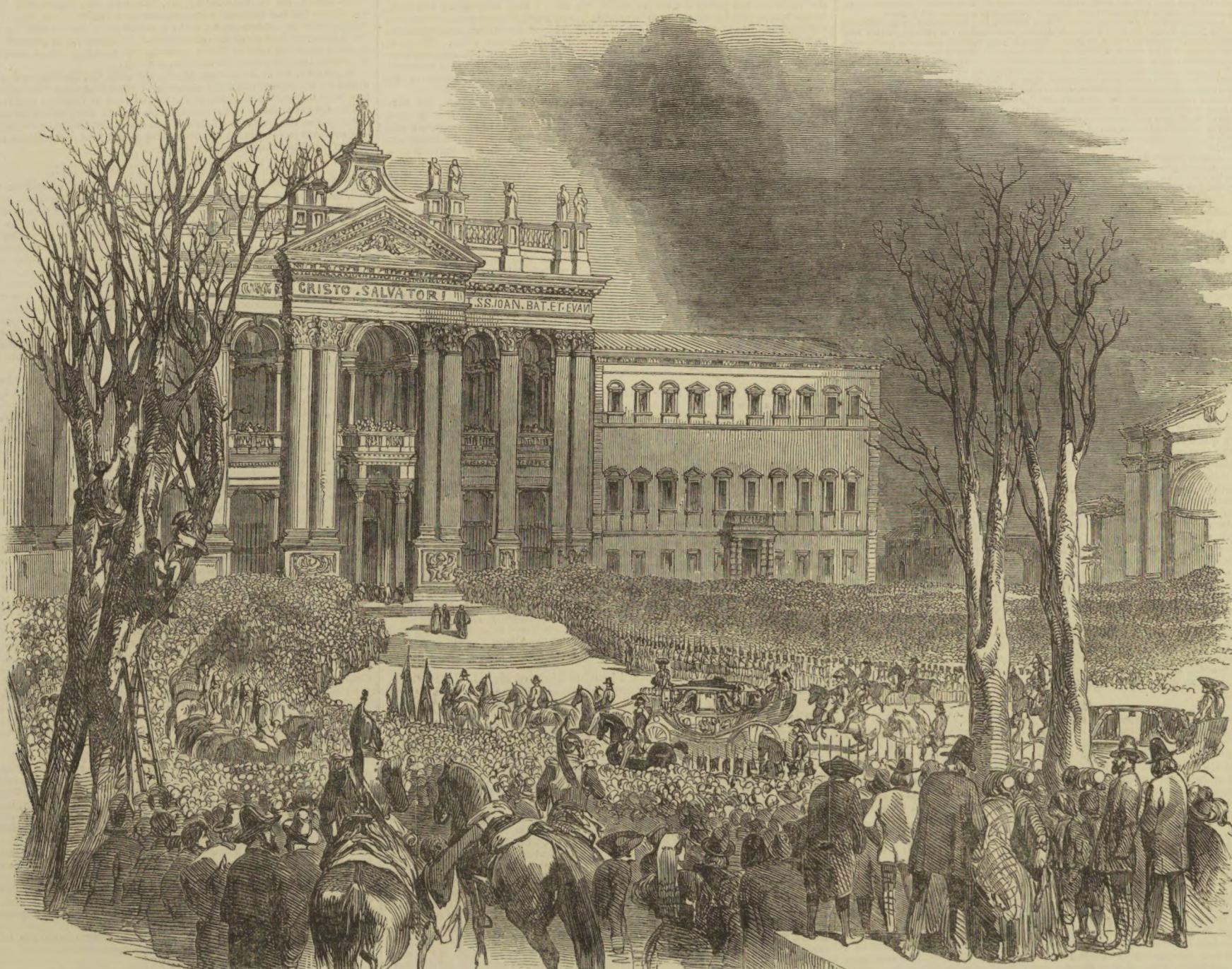
The character of the struggle between M. Leclerc, the stationer, and M. Eugène Sue, the novelist, is well typified by the pursuits of each. M. Leclerc was put forward by the large party that represents material interests—the party that loves repose, that would rather have a mess of porridge and a full purse in slavery, than accept liberty with an empty till and an insufficient breakfast. The party represented by M. Eugène Sue is the hungry, clamorous, zealous, enthusiastic party of the dissatisfied multitude—a party that revels in crude theories of government, that dreams of social re-organisation, that has a wild and fanatical faith in human perfectability, and that would make the next generation a generation of angels, by the rather strange process of converting the present race into a race of demons. This party has in all recent appeals to the people shown itself the stronger. The capital is proved to be

its fortress, and the soldiers to be its friends. What can be the result, except a new revolution?

The present Government seems, in this fearful crisis of affairs, to be repeating all the errors which signalised the last few months of the reigns of Charles X. and Louis Philippe. It is doing all in its power to goad the multitude into insurrection, and to set the whole of the reading and writing classes of French society against existing authority. The ancient proverb, "Quem Deus vult perdere, prius dementat," is as perpetual a novelty in our time as it was in the days of old. Louis Napoleon and M. Carlier exemplify its truth in a manner quite as remarkable as Louis Philippe and M. Guizot. They are marching to destruction, with their eyes shut. They refuse to open them, and ignore perils and deny their existence for no other reason than that they will not look at them. Their proceedings during the last three months have been of a kind to deprive them of the small merit of sanity. They disperse public meetings by the police; they violate every principle for which the last and the two preceding revolutions were accomplished; and they set at nought the Constitution, which is the only basis on which they themselves can repose in any security, and which is their sole title to the power they wield. They have outdone Charles X. in blindness and Louis Philippe in deafness; and have committed outrages against the first principles of a free constitution, at which M. Guizot, with all his courage, would have stood aghast. One of their last acts, immediately prior to the election which has just terminated, was to prohibit from being sold in the

streets or in shops eight newspapers opposed to their proceedings. The *Presse*, the *Charivari*, the *Démocratie Pacifique*, the *Estafette*, the *Événement*, the *National*, the *Siècle*, and the *Voix du Peuple* have been placed under the ban of the police, lest they should disseminate opinions in the excitable minds of the people and the army adverse to the present Government. Yet the Socialist candidate has gained the day; and, possibly, owes a portion of his majority to these very acts. We have but to imagine what a state our cooler and more sensible capital would be in if our Government thought fit to prohibit the sale of the *Times*, *Punch*, the *Morning Chronicle*, the *Sun*, &c., to realize to our minds the present condition of the effervescent and turbulent city of Paris. In fact, the two parties are in the field in battle array; and the final struggle for the mastery is a question of time only. The prudence of either may postpone it for awhile, but no prudence can ultimately prevent the battle from bursting forth, and the weaker from succumbing to the stronger.

The destinies of France are at all times in the hands of the army. At present, the representative of the name and fame of the Emperor does not seem as if he had preserved intact the popularity which won him his present position. If the army is to create a new Government for France, it is more probable that a real soldier, who has learned his business in the plains or fastnesses of Algeria, will vault into the high places of power, than that Louis Napoleon should be continued in his uneasy seat. Changarnier, Lamoricière, and Cavaignac—these are the men whose services will be required



RETURN OF THE POPE TO ROME.—THE PROCESSION AT THE CHURCH OF SAN GIOVANNI.—(SEE PAGE 801.)

on one side or the other, in the contest; and who, either in the name of Louis Napoleon or in their own, will be the master spirits that shall rule the coming storm.

Whatever the result may be—whether in favour of the Socialist and ultra-Democratic party, or of any man who may emerge after the battle as the champion and representative of conservatism, order, and material well-being—it is clear that the army will long continue to be the sole prop of the Government. No Government whatever, be it hue red, white, or tri-colour, will be able to stand for a month without the aid of the bayonets of 500,000 men. It will then become the all-important question for the consideration of French statesmen and framers of constitutions whether society can exist in safety in a country where such a body of soldiers are privileged to give their votes in political matters. The principle of universal suffrage will have to be re-considered. Half a million of armed men, sprung from the ranks of the people, and destined, after a fixed period of service, to return to those ranks to earn their livelihood, are not a body to be wisely entrusted with political power. Half the number of disenfranchised soldiers with double pay, as a compensation for the loss of their votes, would be of far more service to the French nation. A voting soldiery will, in the long run, be induced to vote with the multitude. If there were formerly any doubt upon the subject, the triumph of M. Sue is sufficient to remove it. What is to be the next act of the revolutionary drama, the world is anxious to know. The French themselves seem to imagine it will be a sanguinary one.

FOREIGN AND COLONIAL NEWS.

FRANCE.

The election at Paris has ended in the return of the Socialist candidate, M. Eugène Sue. The balloting commenced on Sunday morning, and was concluded on Monday evening—the following being the numbers:—

For M. Eugène Sue	128,071
For M. Leclerc	119,626
Majority for M. Sue	8345

The votes of the military natives of the department of the Seine were pretty equally divided between the two candidates, each numbering respectively—Sue, 6617; Leclerc, 6508. At first, on this disappointment of the hopes of the Conservative party becoming known, the friends of order were disposed to be disengaged; but a little reflection has shown them the utter weakness and folly of allowing themselves to despond merely because their candidate was beaten in an election contest. The re-establishment of good order does not rest on so feeble a foundation, as that they need alarm themselves at such a trifling.

As usual in Paris, all sorts of alarming rumours found ready circulation during the week; amongst others, that of an approaching modification of the ministry.

The arbitrary conduct of the Prefect of Police, in preventing the sale of the *Evenement* and other journals, has had a contrary effect to that he had intended; for those proscribed papers are now more greedily sought after than before; while the *Gazette de France*, the *Patrie*, and the *Moniteur du Soir*, allowed to be vended by that functionary, have fallen considerably in circulation. The obnoxious proceeding of the Prefect is believed to have operated much in producing the unfavourable result of the Paris election; and at a Council held on Monday night, the Minister of Commerce proposed his dismissal; which, however, was overruled by the other members of the Cabinet.

The Archbishop of Paris has addressed a circular to the clergy of his diocese, informing them of the wish expressed by the Government to commemorate by a religious service the anniversary of the promulgation of the Republic, and directing that a "Te Deum" shall be performed on this day, Saturday, the 4th inst., in the churches.

ITALIAN STATES.

ROME.—In the accounts from the Peninsula, the only news calling for notice comes from the capital of the Sovereign Pontiff, whose return to the "Eternal City" has restored all those unique and interesting characteristics which distinguish Rome from all the other metropolitan cities of the world.

His Holiness gave his solemn benediction to the French troops on the great Piazza of St. Peter's on the 18th ult. The *Times* correspondent gives the following sketch of the scene:—

At the foot of the great staircase, or rather inclined plane leading to the front door of the church, a large handsome balcony had been erected; and at 4 P.M., 10,000 French troops formed themselves in excellent order from the front of it round the whole square, leaving an open space in the centre for the staff and military bands. It was a beautiful afternoon, and the *coup-d'œil* was magnificent. Every spot was occupied by troops, and also the roofs of the two vast colonnades, were crowded with spectators, the surrounding streets being blocked up with carriages unable to enter the square. The Pope appeared at the great doors of the church on half-past four o'clock, and in an instant the whole of the army presented arms, kneeling on one knee, while the Castle of St. Angelo commenced a salute of 101 guns.

The Pope, accompanied by Cardinals Antonelli and Dupont, and surrounded by the different members of the Papal Court in their gorgeous dresses, advanced to the balcony, which was canopied with crimson velvet and cloth of gold. Those of your readers who have been struck with the grandeur of the ceremony of blessing the people on Easter Sunday from the front of the church, can alone form a slight idea of the scene yesterday. The Pope's voice, pronouncing the words, "Sicut nomen Domini benedicitum," was heard distinctly at the most distant part of the Place; and when he stretched forth his hands, saying "Benedic Dei omnipotens," &c., thousands were quite overcome with emotion, and several of the soldiers burst into tears. As soon as the benediction was concluded, the troops all defiled past the door of the officers and the Pope as they would have done the General at a review. The people had been all kept back from the steps of St. Peter's and from the great space in front of the balcony; but the instant the great body of troops began to move, they broke through the guards placed to restrain them, and rushed by thousands close under the balcony, waving handkerchiefs and crying "Viva il Santo Padre!"

The enthusiasm of the whole army in favour of Pius IX. is unbounded. His first visit in Rome was to the two French hospitals, and the patients could hardly be prevented from leaving their beds to throw themselves before him. On the following day all the officers were presented by General Baragnay d' Hilliers, and, though it was optional to them to go, not one was absent.

His Holiness made to the officers a brief and dignified address, suitable to the occasion.

In the political world it was said that Cardinal Antonelli was preparing several measures for the better administration of affairs. The political tribunals had been abolished, and all trials not completed abandoned.

The re-organization of the Papal army was being carried on with activity; the number of men in active service will be 12,000.

Gen. Baragnay d' Hilliers is about to return to France.

GERMAN STATES.

The sham Parliament at Erfurt, which proposes to make a reality of the vision of German unity, was prorogued on the 29th ult., by a message addressed by the Administrative Council to both Houses, closing the present session. The message thanks the Parliament for the decrees it has passed with regard to the revision of the constitution, and promises to communicate the same to the different Governments. No day is mentioned for the resumption of its labours.

UNITED STATES.

We have accounts this week from New York to the 19th ult., which state that in the Senate at Washington, on the 17th, during a debate on the California and slavery question, a violent altercation occurred between Messrs. Benton and Foote, in the course of which Foote drew a pistol and aimed at Benton. Foote was immediately disarmed, and a committee of investigation appointed.

On the following day a resolution was passed in the Senate, referring the whole question of California and the territories to a committee of 13, to report a plan for compromise.

We learn from Washington, that the Nicaragua treaty, which was sent by Sir Henry Bulwer to Lord Palmerston about two months ago, has been returned to Washington with the approval of the British Government. This fact is said to have been communicated to the United States Government by Sir Henry, whereupon a cabinet council was held, and a slight modification was proposed. Sir Henry was requested to return the proposed amendment for the ratification of Lord Palmerston; but Sir Henry having produced plenary powers for the settlement of any such amendment as he may, on the part of the British Government, agreed to, immediately confirmed and ratified the change, and the treaty was finally settled.

The cholera prevails to a rather fearful extent on the western and southern rivers, and at New Orleans. Out of 234 deaths in New Orleans the week before last, 144 were from cholera. The steamer *Washington* had recently ten cholera deaths on board. Between New Orleans and Saint Louis, the *Cincinnati*, to Louisville, lost ten passengers; and deaths on the Mississippi plantations have been numerous.

CANADA.

From Canada there is no political news of consequence. A destructive flood has been experienced at Toronto, causing an unprecedented amount of damage to property in that city and vicinity. It commenced on the 3rd ult., the rain falling very heavily, and continuing without intermission through the whole night and the greater part of the next day. The snow and ice rapidly melted; the streams were swollen to a fearful extent; the banks were overflowed, and everything that presented an obstacle to the violence of the current was swept away—mill-dams, bridges, houses, fences, lumber, trees, cattle were destroyed in an instant. The loss is enormous.

CALIFORNIA.

By the arrivals this week from the United States, we have news from San Francisco to March 1. These are more encouraging than any which have been received since the organisation of the State. The winter rains were over, and with them much of the sickness and destitution which have existed in some parts of the country. Communications were again opened between Sacramento city, Stockton, and the different mines, and the returns of the labours of those who spent the winter in gold diggings are beginning to flow down to the former places in the shape of big lumps and bushels of dust. Trade has again sprung up between San Francisco and the interior, and there is every indication of a most active and prosperous season. The immigration of foreigners continues unabated, and trade with all the Pacific ports increases every month. With Sydney, New South Wales, there is now regular monthly communication, each arrival bringing a crowd of immigrants. Great numbers of the Peruvians and

Chilians, however, have taken their departure, and the arrivals from those countries have likewise sensibly diminished.

From Jan. 29th to Feb. 27th there arrived in San Francisco by sea 2183 passengers, of whom 147 were females. The amount of tonnage which arrived in the same period was 29,712; the total amount from April, 1849, to the latter date, 313,351.

San Francisco continues to improve with the same wonderful rapidity. It now boasts of three daily papers and two theatres, besides numbers of handsome brick dwellings. The merchants seem nowise deficient in the proper spirit of enterprise. At a meeting held for the formation of an independent Pacific Steam Ship Company, the project was at once adopted, and 500,000 dollars subscribed towards it within two weeks. The capital is placed at 1,000,000 dollars. One of the San Francisco papers states that from January 1st to February 1st there were sent from the post-office in that city 67,000 letters and 5000 newspapers. Mr. Moore, the postmaster, is building a new post-office at his own expense.

All branches of enterprise have taken speedy root in the soil of California. Steam communication is now regularly established on all the navigable rivers, and it will not be long before the railroad and telegraph will bring her to a level with the Atlantic States. On February 1st a petition was presented to the Legislature for the incorporation of a magnetic telegraph company—the line to run from San Francisco to Jose, and thence to Stockton and Sacramento city.

Lieutenant Duer, U.S.A., proposes to build a marine telegraph to communicate with San Francisco from the sea, and asks of the city council 2000 dollars to begin the work.

The "floating population" is gradually drawing off; digging implements are taken up again; and the three regular steam-boats which leave San Francisco for the great point of disembarkation, Sacramento city, are, on each of their trips, crowded with passengers for the gold diggings.

IRELAND.

ARRIVAL OF LORD GOUGH.—The Right Hon. Lord Viscount Gough, G.C.B., arrived last week at Dublin, where he met with a most kind reception. A round of banquets in honour of his Lordship's visit to his native country are in preparation in Dublin, Limerick, and Clonmel. On Tuesday the noble Lord reviewed the garrison of Dublin in the Phoenix Park.

THE POST-OFFICE.—Mr. Godby, the head of the Post-Office in Ireland, has retired upon a pension, and is succeeded by Mr. G. Cornwall, Secretary to the Postmaster-General, who, it is said, will be succeeded by a Mr. Blake, of the county of Galway. Mr. T. O. Lees is also said to be about to retire, after a long period of service in the same department.

EMIGRATION.—The tide of emigration is getting more and more rapid, and scarcely can a vessel reach the western or southern shores ere she is chartered and crowded with the most respectable class of farmers, who are eager to seek in the land of strangers that reward for their industry which is denied them at home.

THE CROPS.—The crops in all parts of the country are described as progressing in a most prosperous manner, and the weather in all respects as favourable as could be wished.

THE POPE'S RETURN.—In all the Roman Catholic dioceses throughout Ireland a "Te Deum" has been ordered by the respective bishops, in thanks-giving for the safe restoration of his Holiness the Pope to his dominions.

THE DUBLIN MAYORATY.—At the meeting of the Dublin Corporation, on Monday, the town-clerk read the conditional order recently granted in the Court of Queen's Bench for a mandamus to direct the Corporation to elect a Lord Mayor. Mr. Ferguson moved, "That, inasmuch as the conditional order granted by the Court of Queen's Bench, directs the Corporation to show cause within six days why a mandamus should not issue directing the council to proceed to the election of a Lord Mayor—Resolved, that our solicitor be directed to take necessary steps to show cause against that conditional order." Alderman Keshan seconded the motion, which was carried by a majority of 20 to 5.

MYSTERIOUS ROBBERY AND MURDER.

On Sunday last, between one and two o'clock, a rumour rapidly spread throughout that part of the parish of Clapham lying near to the Wandsworth road, that a murder and robbery had taken place that morning, during the hours of Divine service, at the house of Mr. John Maddle, Claremont-place, Wandsworth-road, and that the person murdered was that gentleman's housekeeper.

At a few minutes to 11 o'clock, Mr. Maddle, who is unmarried, and had but one servant (the deceased), left his house to attend Divine service at Clapham church. Mr. Maddle returned shortly after one o'clock, and ringing the bell at the gate several times, and finding he could make no one hear, went round to the garden gate, which, to his surprise, was unfastened. He went in. The wash-house door was open, as also the back-kitchen, and he was almost paralysed at beholding his housekeeper lying on her back in the front kitchen, her legs extending over the threshold of the door, and her head lying towards the French windows that open into the area in front of the house. Mr. Maddle felt the body, and believing, as was the fact, that life was extinct, rushed out and alarmed the neighbourhood. For some time so horrified were the neighbours, that none of them, though earnestly appealed to by Mr. Maddle, would go into the house. At last, Mrs. Travash and Mrs. Staples went in, and found the deceased lying as stated, but under most extraordinary circumstances. Her right leg was partly drawn up under the body; and, entangling the foot, which was without a shoe (which is missing), was a coil of rope used in hanging out clothes; her head rested on six or seven folds of carpeting, and within six inches of the head was a basin containing about a pint of clean water. The face, hands, and other parts of the body were cold. There was not the smallest contortion of features, nor, so far as was observed, any marks of personal violence. The eyes were closed, as if in sleep; and, but for the ghastly expression of the face, it could hardly have been imagined but she slept.

The police were very promptly on the spot, as also Mr. Parrott, jun., the surgeon to the police force, who examined the body, and pronounced life to have been extinct some time. He could detect no outward marks of violence, nor was there any mucus flowing from the mouth or nostrils. On entering the house Mr. Maddle had found it in a state of great disorder, and very soon discovered that a gold watch, some jewellery, consisting of rings, &c., and some plate, had been carried off. Mr. Coleman, the inspector of police, having communicated with Mr. Bicknell, the superintendent of the V division, made an examination of the premises, and found that every drawer, box, and even the iron chest, had been opened and ransacked, and a small box, in which the housekeeper kept her money, was emptied of its contents. A very great deal more labour appeared to have been expended in opening the various drawers, &c., than would have been used by an expert thief.

The police are active in their search after four men who are suspected of being the criminals; and there is very little doubt, from their being well known to the police, that they will soon be apprehended.

It is thought, from all the circumstances attending the outrage, that the perpetrators of it used chloroform to render the female insensible while they plundered the house; but it is supposed, that, unfortunately for their victim, they gave more than she could bear, and caused death.

An inquest, which was commenced on Monday, has been adjourned to Monday next, to admit of fuller inquiry.

EXPLOSION OF POWDER-MILLS.—On Friday week an explosion took place at the Liskeard powder-mills, by which catastrophe two lives have been sacrificed, and a considerable amount of property destroyed.

FRIGHTFUL TRAGEDY.—On Tuesday last, a series of murders was perpetrated near Stafford, by a man named Yarker, head game-keeper to Earl Talbot. Yarker had, for some months past, evinced considerable eccentricity of manner, and a few weeks ago, it is said, attempted to drown himself. On Tuesday night he must have been actuated by some sudden and unaccountable fit of malignity or insanity. Between six and seven o'clock he shot one of the under-keepers in an alcove in the grounds of Ingestre. He then proceeded homewards, and, having despatched in a similar way a servant girl in the kitchen, he went up-stairs and shot his wife. To conclude the tragedy, he shot himself. All the parties are dead. The horror which these sad occurrences have created in the neighbourhood is, as may be concluded, very great. It is said that Yarker was dissatisfied with arrangements recently made upon the estate, and that feelings of irritation produced aberration of mind, under the influence of which he committed those dreadful acts.

HOSPITAL FOR CONSUMPTION, BROMPTON.—Among the many praiseworthy efforts now being made on behalf of this rapidly progressing institution, it was decided, at the recent meeting of the board of management, that the eighth anniversary dinner should take place at the Albion Tavern, in Aldersgate-street, in June next, on which occasion Lord Feversham has kindly consented to preside.

SELF-DEFENCE.—A statuette, 14 inches high, of Mr. H. T. Harrison, teacher of the Art, has just been issued from Green's Gymnasium, in Leicester-square. It is cleverly modelled, and the position of the athlete is admirably

LYMINGTON ELECTION.—On Monday, the nomination took place in the Town-hall. The show of hands was declared to be in favour of Mr. Hutchins, the Liberal candidate, whereupon a poll was demanded by the supporters of Mr. Stewart, which commenced at 8 o'clock on Tuesday morning, and closed at 4 P.M. Mr. Stewart resigned at 3 o'clock, having only polled 103, while Mr. Hutchins had polled 121. The latter is therefore declared M.P. for the borough.

ENGLISH ARTIZANS.—A school for the improvement of the English artisan, in order to the better national competition of our workmen with the foreigner at the forthcoming Exhibition, 1851, was opened on Wednesday evening, under the title of "The North London School," St. Mary's-terrace, High-street, Camden-town, on which occasion an introductory address was spoken by Mr. W. Cave Thomas, in which English artizans were earnestly called upon to avail themselves of the opportunity to establish as high a fame for English taste as they have already gained for their mechanical skill. The expediency, and, perhaps, the necessity of a school, where drawing and modelling shall be taught, is not now to be questioned. German and French workmen have, it is confessed, at present the advantage; but there is nothing in the English character, intellect, or habits, to prevent our native operative and handicraftsman from successfully competing with their skill. Means of study once provided, the course will be clear to individual improvement; and British enterprise will do the rest. This we are justified in predicting from past experience, and we trust that the school thus opened will promote the object in view, and also serve as an example for similar institutions in other neighbourhoods.

IMPERIAL PARLIAMENT.

HOUSE OF LORDS.—MONDAY.

Their Lordships sat for a short time.

On the motion of Earl GREY, the West India Appeals Bill was read a second time. The Duke of ARGYLL laid on the table of the House a bill for the alteration of the law in reference to fisheries in Ireland. He said he would not take the opinion of their Lordships upon the merits of that bill until it had circulated in Scotland.

The bill was then read a first time.

On the motion of the Marquis of BREDALBANE, the Titles of Religious Congregations (Scotland) Bill was reported and ordered to be read a third time. Adjourned.

HOUSE OF COMMONS.—MONDAY.

IMPRISONMENT OF COLOURED BRITISH SUBJECTS IN THE UNITED STATES.

Mr. COCKBURN inquired of the Foreign Secretary if it were true, as stated in a police court the other day, that the state of Carolina was in the habit of seizing all men of colour arriving in vessels in the port of Charleston, and keeping them in prison till the departure of such vessels—a practice opposed to the spirit of the law of nations, and in direct opposition to the principles established between civilised countries. Also, whether her Majesty's Government had made any efforts with the Government of the United States to protect British subjects, whether black or white, from any such interference with their liberty.

Lord PALMERSTON replied that the subject had been brought under the attention of the British Government several years ago

The Titles of Religious Congregations (Scotland) Bill was read a third time and passed.

On the motion of the Marquis of WESTMEATH, correspondence relative to the expenditure of public works, under Mr. Labouchere's letter, in the county of Westmeath, was ordered to be produced, after a short conversation.

On the motion of the Marquis of LANSDOWNE, the Pirates Head Money (Repeal) Bill was reported.—Adjourned to Thursday.

HOUSE OF COMMONS.—TUESDAY.

EVICTIONS OF TENANCY.—IRELAND.

Mr. P. SCROPE asked the First Lord of the Treasury whether he was aware that a vast number of ejection decrees had been recently served on a single estate in the county of Galway, whereby several thousand persons are liable to be in one day forced from their homes, and their houses levelled; that in that and several other counties of Ireland evictions and house levellings on a similarly wholesale scale have been for some time past, and are still, going on; and to ask if the opinion of the law officers of the Crown has been taken as to whether such depopulations, whereby large bodies of her Majesty's subjects are at once deprived of shelter and livelihood, and many (as may be easily proved) of life, be not illegal, and a high crime and misdemeanour by the ancient common law of the realm.

Lord J. RUSSELL had no official information as to the extent of the evictions, and the Irish papers differed very much upon the subject. Without such information he could not submit a question to the law officers, and, indeed, conceived such a question must be very difficult to put. (Hear.)

PARLIAMENTARY OATHS.

Mr. WOOD asked the First Lord of the Treasury whether it was the intention of her Majesty's Government to propose any measure, during the present session, with reference to the oaths now administered to members on taking their seats in the House?

Lord J. RUSSELL said that it was the intention of Government to propose such a measure, and he hoped the state of public business would allow him to do so at an early opportunity.

ECCLESIASTICAL PATRONAGE.

Sir B. HALL interrogated the First Minister relative to the alleged nomination, by the Archbishop of Canterbury, of his nephew to the reversion of the sinecure office of Registrar of the Prerogative Court of Canterbury. The hon. Baronet said that he found the office was worth £12,000 per annum, and that Mr. Moore, the present holder, was in the receipt, between it and other ecclesiastical preferments, of £14,916 per annum. It had been usual for the Archbishop to nominate two persons to the reversion, but the late Archbishop Howley had, from conscientious motives, not nominated to the second reversion when it became vacant; however, Dr. Sumner had, since his succession to the archbishopric, nominated his son. Sir B. Hall inquired if the Government intended to revise these appointments, and if the person nominated to the reversion of this sinecure office would be entitled to compensation?

Lord J. RUSSELL replied that the present possessor of the office, Mr. Moore, had been appointed by Archbishop Moore; and the next in reversion, the present Lord Canterbury, had been nominated by Archbishop Manners Sutton. The late Archbishop Howley had refused to nominate to the second reversion, but the present Archbishop had given it to his son, a young gentleman studying at the Temple. This office of Registrar of the Prerogative Court of Canterbury was, with other offices, undergoing inquiry by the select committee of the House, and it should either be abolished or greatly modified; and, by a clause in the Act of Parliament, the young gentleman just appointed by Archbishop Sumner would have no claim for compensation. (This last announcement was received with loud cheers.)

REDUCTION OF OFFICIAL SALARIES.

Mr. HENLEY moved for an address to the Crown, praying her Majesty to direct a careful revision of the salaries and wages paid in every department of the public service, with a view to a just and adequate reduction thereof, due regard being had to the efficient performance of the several duties. He said that the subject had not been brought forward since 1821, when a revision similar to that he proposed had taken place. The necessity of a reduction at the present time was sufficiently proved by the fact that the Government themselves had within the last two years subjected more than one branch of the public service to investigation. Hitherto the reductions made in salaries applied to inferior officers, leaving higher employments untouched. The honourable member referred to the judicial and diplomatic services as particularly requiring revision, and he maintained that the price of corn ought to be the standard for the regulation of all salaries in the home service. It was remarkable that the expense of the non-effective service in all our departments exceeded the expense of the effective service. It was also worthy of note that the abolition of a great number of customs duties had not led to corresponding reduction in the cost of collection under that branch of revenue. The honourable member dwelt upon the low price of food, the great difficulty of obtaining employment, the contests going on in which the small tradesmen were squeezed out of their former occupations, the depressed condition of various descriptions of workpeople, as reasons for a general and systematic reduction of all kinds of public salaries. He gave full credit to the great body of the public servants for ability and zeal, but he contended that, in the altered circumstances of the times, it was necessary that all incomes should be fairly and proportionately diminished. With respect to the committee recently appointed, he considered that it was designed to withdraw attention from his proposal.

The CHANCELLOR of the EXCHEQUER agreed in many of the principles and opinions expressed by the hon. member, but he could perceive no necessity for his motion. The Government had been, during the last few years, diligently engaged in making all possible reductions, and, unless the motion was framed with the intent of expressing some censure on the Government, which they did not deserve, he could not understand why it had been brought forward. The right hon. gentleman contended, that, taking into account the increase of business in the Customs and all other departments of the revenue, the cost of collection had been of late years much diminished. He instanced some private establishments in which the salaries had been increased during the last year or two, and referred to the unsuccessful attempt of the Great Western Railway Company to make a systematic reduction of the salaries of all the persons employed by them. He related the various reductions and commutations of fees which had been effected of late years; and insisted that, after the diminution already made in their emoluments, it would be cruel and most unjust to subject them to another and an indiscriminate reduction. The right hon. gentleman expressed his individual opinion that the public servants of this country were not, as a body, overpaid. He would not ask the House to negative the motion, but he would meet it by moving the previous question.

Colonel SIBTHORP said that all the national business would be at a stand-still, but for the clever and industrious clerks, and that he did not wish to reduce their wages, but those of their fat superiors, who wallowed in turtle and chambagne. He should continue to rake Lord J. Russel for and aft, *non si sed sapere cadendo*—but a dissolution must come, and we should see who would be in office when the voice of the people had been heard.

Mr. NEWDEAUE supported the motion.

Mr. HUME said that this motion could not be considered as a vote of censure on Ministers; for if any vote upon the subject could imply that, it was Lord John Russell's own proposal for a committee. He regretted that this motion had not been supported by Government, as it would certainly be approved of by the public. He did not dispute the fact that Government had made certain reductions; but, considering that many more were absolutely essential, he hoped that the House would agree to Mr. Henley's motion.

Mr. ROEBUCK said that Ministers had better have agreed to, and thereby smothered, a motion which, though in itself a truism that ought to be acceded to, was only a party step. He should oppose any reduction of the salaries of the inferior class of Government officials, who were gentlemen, and by no means overpaid.

Sir R. PEEL, in voting for the "previous question," should do so only because the motion would lead to disappointment, not because the executive ought not to pursue the fullest inquiry in the direction indicated by the terms of that motion. He complained of the injustice of the charge that Government sought to maintain large establishments for the sake of patronage, and believed that every Prime Minister would be glad to effect any practicable reduction. If he could have charged the Government with neglecting its duty, he would have supported the motion; but, from a long experience of public life, he knew all the difficulties with which economical arrangements were accompanied, and he was convinced that Ministers had accomplished a great deal. Bearing testimony to the valuable character of the Government subordinate officials, the responsibility attached to them, and their devotion to their superiors, he said it was not only the heavy labour required of them, but the honourable confidence necessarily reposed in them, that ought to be considered. In other countries Government secrets and documents could be got at by certain agencies; but not the humblest English official was ever found to be approachable by corruption. He should, therefore, seek to negative a motion which sought to interfere with the comparatively inadequate salaries of such men. Reduction, if it began at all, ought to begin with the highest salaries. But he would also give his opinion upon that subject, which was, that the highest officers of Government did not receive a fraction more than was due to them for their labour and responsibility.

Mr. COBDEN said that this motion was a "war upon wages," and he should oppose it because it was absurd and impracticable. He did not see it as a necessary consequence of cheapness in certain articles of food, that there should be a reduction of salaries, for the cheapness might be attributable to discoveries and improvements, of which the working classes ought to have some of the benefits. Other classes had suffered no reduction—ranks had not fallen—and there was actually a tendency in wages to rise. The agricultural labourer was an exception to this latter statement, because for fifty years it had been the doctrine to keep him at starvation wages, but even he was now better off than in the Protectionist's boasted year, 1847. This was not a time, therefore, to cut down the hard-earned salaries of hard-working clerks. We could effect more important reductions by abolishing superannuation pensions, and infinitely more by cutting down our armaments, and he should not sanction a slur upon free-trade, by assuming that in consequence of it the nation was less able to pay its servants.

Mr. DRUMMOND said it was absolutely necessary to have a "strong" Government, and that great Ministerial object, which was accomplished in other days by bribing the borough-mongers with patronage, must now be effected by bribing the financial reformers with all sorts of places, and hence there would never be any important reduction in the number of offices.

Mr. PAGE WOOD opposed the motion as a vote of censure upon Government, which he believed was already doing what this motion, by implication, accused it of neglecting to do, besides conveying a stigma upon free-trade.

Mr. DISRAELI said that there was a general cry over the country for a reduction

of burdens, which were felt not only to be grievous, but intolerable, and he wished to know what that general feeling of uneasiness was to be referred. The Free-traders had said, "Repeal the Corn-laws and we will beat the world." Well, the Corn-laws were repealed, but the world was not yet vanquished. He proceeded to defend the policy recently adopted by the Protectionist party; and in reference to the charge that it was inspired by a "new-born" economy, he declared that to the Tory party the nation was indebted for all the great financial reforms which had been effected since the declaration of the independence of America up to the Reform Bill. Financial reform, he asserted, had to-night received a fatal blow. The proposal of Mr. Henley was to deal with an amount of seven millions and a half, and might have effected a reduction of a million a year. But the great financial reformers had decided that it was not to be. The present distress in the country was not the condemnation—that was coming—of the new commercial system, but one of its consequences. In reference to Lord John Russell's recent challenge, he said that he should not bring on a specific motion for a re-consideration of our financial system, because he did not think that Parliament was the place for settling the question. Experience could only be learned by affliction; and as soon as the people had, by bitter experience, arrived at a proper understanding of its position, the nation itself would take the settlement of the question into its own hands.

Lord J. RUSSELL said that this motion was clearly one of censure on the Government, inasmuch as it asked her Majesty to direct that to be done which Government was already doing. He also opposed it on the ground of the injustice it would do to a most valuable class of men, to whose merits gentlemen who had been in office could alone bear due testimony, and to whom gentlemen who might come for the first time into office would be obliged to be indebted for all their practical knowledge of official business. He declared the assertion of distress upon which the motion was grounded, was (with a small exception) untrue, and he could not allow such a stigma upon Free-trade to go out to the country. The labouring classes were in a better position than before a Free-trade policy was adopted. The motion was part of an avowed system of tactics for bringing back the duties on food, and he believed that no such proposal would for a moment be listened to by the country.

Sir CHARLES BURRELL bore testimony to the fact that agricultural wages had fallen in the south of England.

Mr. HENLEY replied, contending that no speaker had really addressed himself to the subject-matter of the motion.

The House then divided, and the numbers were—

For the motion	..	..	..	..	173
For the previous question	..	..	..	..	269
Majority against Mr. Henley	..	..	..	..	96

The effect of this division was that a division on Mr. Henley's motion was avoided.

SALE OF POISONS.

Mr. STANFORD moved for a select committee to inquire if any restriction should be imposed by Parliament on the sale of poisons.

Sir G. GREY feared that an inquiry before a select committee would do more harm than good. A bill on the subject was under consideration, but there was much difficulty in enumerating the various kinds of poisons.

The motion was withdrawn.—Adjourned.

HOUSE OF COMMONS—WEDNESDAY.

The House sat from noon to six o'clock.

ACCOUCHEMENT OF HER MAJESTY.

Sir G. GREY announced the important fact that another Prince had been born that morning, and moved an address to her Majesty, congratulating her Majesty on the auspicious event, and assuring her that her faithful Commons felt the highest gratification at every addition to her domestic happiness.

The motion was seconded by Sir R. INGLIS, and the address was unanimously agreed to.

LANDLORD AND TENANT BILL.

Mr. PUSEY moved the second reading of the Landlord and Tenant Bill, which he said was, in its chief features, the same as that introduced last Session.

Mr. CHRISTOPHER objected to the bill altogether, and moved, as an amendment, that it be read a second time that day six months. He considered all legislative interference between landlord and tenant as mischievous.

Sir G. STRICKLAND seconded the amendment.

After a discussion, in which Lord GALWAY, Mr. AGLIONBY, Mr. PACKE, Colonel SIBTHORP, Mr. H. DRUMMOND, Mr. S. HERBERT, and other hon. members took part, the amendment was withdrawn, and the bill was read a second time.

RAILWAY TRAFFIC.

Mr. RICARDO moved the second reading of the Railway Traffic Bill. The object of the bill was to put a check upon the rivalry of the railway lines throughout the kingdom—a rivalry that was productive of public and private wrong, and that tended to the establishment of an absolute monopoly.

Mr. GLEW did not think that Parliament could safely legislate on so important a question upon the slight information laid before it, and moved, as an amendment, that the bill be read a second time that day six months.

After a discussion, in which several members took part,

Mr. LABOUCHERE said he did not believe that the House would be willing to legislate on this or any other subject connected with railways without mature deliberation and without the scrutiny of a committee of inquiry. Should the hon. member agree to refer the bill to a select committee, he (Mr. Labouchere) would not refuse to vote for the second reading; but he recommended him not to press the motion, but to move at some future time for a committee to inquire into and take into consideration, not only this bill, but the whole subject of through traffic.

Mr. GLADSTONE deprecated the uncertain course taking by the President of the Board of Trade in leaving his vote on this important question dependent on the will of the hon. mover of the bill.

The motion was negatived without a division, and the bill was thrown out.

PLURALITIES.

On the motion of Mr. FREWEN, the House went into committee on the Benefices in Pluralities Bill.

Mr. HUME proposed an amendment, the effect of which was to abolish pluralities altogether, without any exception.

Sir G. GREY opposed the amendment as impracticable.

Mr. GLADSTONE agreed in the principle that pluralities should be abolished altogether, and as soon as possible; but there were difficulties in the way which at present could not be overcome. He recommended the withdrawal of the amendment.

After a discussion, the committee divided—

For Mr. Hume's amendment	..	..	..	..	53
Against it	..	..	..	..	166
Majority against the amendment	..	..	..	..	113

Mr. SIDNEY HERBERT moved a proviso that, in case of two contiguous benefices held by one person, the yearly value of one should be less than one hundred pounds.

This proviso was carried, on a division, by 162 to 16.

The bill, as amended, and with some new clauses, passed through committee. Adjourned.

HOUSE OF LORDS.—THURSDAY.

HER MAJESTY'S ACCOUCHEMENT.

On the motion of the Marquis of LANSDOWNE, seconded by the Duke of RICHMOND, an address of congratulation to her Majesty on the birth of a Prince was agreed to.

AGRICULTURAL PROTECTION.

The Duke of RICHMOND presented upwards of 100 petitions from various localities in the country, complaining of general distress amongst the farmers, and demanding some measures of agricultural protection. The noble Duke having enforced the prayer of the petition by a speech of some length,

A discussion ensued, in which Earl GREY, Lord FEVERSHAM, and some other nobles took part. At its close, their Lordships adjourned.

HOUSE OF COMMONS.—THURSDAY.

NEW MEMBER.

Mr. HUTCHINS, the new member for Lymington, took the oaths and his seat.

ATTORNEYS' CERTIFICATES BILL.

The adjourned debate on the motion for leave to bring in this bill, the object of which is to abolish the duty on attorneys' certificates, was resumed by Sir F. THESIGER, who advocated the propriety and justice of the measure.

The CHANCELLOR of the EXCHEQUER opposed the motion, on the ground that the Government could not afford to lose any more revenue than had been already given up.

On a division, the numbers were—

For leave to bring in the bill	..	..	..	..	155
Against it	..	..	..	..	136



NEW RAILWAY STATION IN TITHEBARN-STREET, LIVERPOOL.—(SEE PRECEDING PAGE.)

Haag throws rich evening effects over old Roman ruins; Mr. Callow delights in broken ships and solitary coasts; Mr. Bentley, as of old, in picturesque shores; and Mr. Jenkins in touches of domestic truth, and incidents that appeal direct to the better feelings of our nature.

Mr. Fielding's great work, in every sense of the word, is his "View of Ben Cruachan, looking over Loch Awe, Argyllshire," a noble landscape, treated with admirable skill. This is the largest of Mr. Fielding's forty contributions to the Exhibition. His other works exhibit all his intimate knowledge of landscape nature; some, indeed, in certain particulars, more truthfully than in the large picture to which we refer. His "Eddystone Lighthouse" shows how much he is at home in a squally sea. The picture, however, is not much to our taste.

The attractive picture of the Exhibition occupies the centre of the east wall—"The Harem," by Mr. John F. Lewis. This is a marvellous picture; such as men love to linger around, but such as women, we observed, pass rapidly by. There is nothing in the picture, indeed, to offend the finest female delicacy: it is all purity of appearance; but, at the same time, it exhibits woman, to a woman's mind, in her least attractive qualities. A female slave, of exquisite symmetry, and of beauty too (in the Eastern notion of the term), is brought into the harem, and the heavy drapery in which she was wrapped has just been removed by a female attendant. What a scene is now before her! The lord of the seraglio is seen seated, and surrounded by his women, who lie in Eastern repose at his feet. Wherever the eye rests all is Oriental luxury and ease:

flowers and fruit and rich dresses lend fresh variety and colour to the scene. How gracefully, how modestly she stands, while surveyed by the lord and ladies of the harem; and how unconscious she is of the laughter of the black attendants of the palace. The rich, full lazy eyes of the ladies are exquisitely caught; indeed, the whole treatment is such, that the only regret we have to feel in leaving Mr. Lewis's picture, is that a work of so much merit should not have been painted in a material more durable than water-colours.

In criticising an exhibition of the character which the old Water-Colour Society annually sets forth, there are few points on which the critic can seize that the reader will care to have set before him. General descriptions are therefore better, on most occasions, than detailed notices, which seldom satisfy the critic, the reader, or the artist. We shall, therefore, confine whatever we have further to observe on the Exhibition to those pictures that arrest and most deserve the attention of the visitor. These are:—No. 10. "Palais Ducal et Petite Place sur le Mole, Venice," by Prout. No. 14. "Mountain Scene on the River Roe, North Wales," by Bentley. No. 20. "Gallery at Aston Hall, Warwickshire," by Joseph Nash. No. 24. "Summer," by D. Cox. No. 31. "Highland Pastime," by Topham. No. 35. "Changing the Pasture," by D. Cox. No. 44. "Interior of the Hall at Speke, Lancashire," by Prout. No. 48. "Mountain Scene, Snowdon—taken from Tremadoc," by Bentley. "Pont de Rialto, Venice," by Prout. No. 56. "Guildford, from the Banks of the Wey," by D. Cox, jun. No. 59. "A Group of Pilgrims in sight of St. Peter's, Rome," by Carl Haag. No. 66. "View of Ben Cruachan," by

Copley Fielding. No. 77. "Wreck, St. Hillier's Bay," by John Callow. No. 87. "Remains of the Temple of La Fortuna Capitolina," by Carl Haag. No. 100. "Return from the Hills—Glen Tilt from Ben-y-Glo," by W. Evans. No. 105. "View in the Vale of Irthing, Cumberland," by Copley Fielding. No. 125. "Home," by Topham. No. 13. "The Return," by Topham. No. 152. "The Water Tower, Kenilworth Castle," by De Cox. No. 160. "Banquet given by Cardinal Wolsey to the French and Spanish Ambassadors at Hampton Court Palace," by Joseph Nash. No. 165. "Hare, Woodpigeon &c.," by W. Hunt. No. 190. "The Angel's Whisper," by Joseph J. Jenkins. No. 195. "Lincoln Minster, from the S.W.," by Mackenzie. No. 201. "Hever Castle," by D. Cox, jun. No. 207. "Shipping, &c., on the Thames," by William Callow. No. 213. "Bellaggio, Lago di Como," by T. M. Richardson. No. 240. "A Jug of Roses," by W. Hunt. No. 258. "St. Valentine's Day," by O. Oakley. No. 275. "Primroses," by W. Hunt; and No. 330. "Scene from Woodstock—Sir Henry Lee and his daughter joining in the church service at the Keeper's Lodge," by Cattermole. Of these, the larger number are marked as "sold." A really good picture is rarely, if ever, suffered to pass from an exhibition without a purchaser.

We have engraved Mr. Haag's beautiful picture, No. 59, "A Group of Pilgrims in sight of St. Peter's, Rome," which has an especial interest in connexion with the majority of the illustrations in our present Number. Mr. Haag's painting is a finely characteristic production.



EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.—NO. 59.—"A GROUP OF PILGRIMS IN SIGHT OF ST. PETER'S, ROME."—PAINTED BY CARL HAAG.



CATTLE-DROVERS

SKETCHES IN ROME.

The Engravings on this page illustrate some highly characteristic phases of Roman life, and three of them are sketches of incidents connected with the Pope's return to his capital. Amongst the picturesque groups of peasantry who thronged into the small towns on his route near the frontier, to welcome his Holiness in his progress from Naples, the most conspicuous were the cattle-drovers of the Campagna. Their unique appearance has been caught with happy fidelity by our Artist at present in the Eternal City, who also depicts a group still more "Roman" in the "Ecclesiastics," discussing in the Piazza di Campidoglio, on the morning of the 13th ult., the all-important topic of the reinstalment of their Sovereign-Pontiff in his temporal dominions on the preceding day. The pleased looks of congratulation which their countenances exhibit, are pretty indicative of their satisfaction at the prospect of the restoration of the ecclesiastical régime.

The third Scene represents the form which the general rejoicement of "the sons of the church" assumed in the convents of the city, viz. the giving of an extra allowance of soup to the poor, who are fed at the principal convents every day at noon. The one selected for illustration is that of the Franciscan Convent attached to the Church of Ara Coeli, on the Capitol.

In the "Wine Carts" is shown the peculiarly unclean and primitive style of conveyance adopted by the Wine Growers of the Romagna to forward their produce to Rome. At the close of the vintage season long lines of these rude carts are to be seen entering the city, carrying enormous quantities of Orvieto, the wine so much prized by the middle-class Romans.

The appearance of the peasant minstrels (*The Pifferari*), whose strains form the very simple, but heart-stirring "Christmas Carol" of Rome, is shown in the last Engraving. They are Calabrian shepherds, who come down from their highland homes at Christmas, and on their national instruments, a sort of small clarinet and bagpipe, perform their wild but harmonious native airs, before the various representations of the Madonna and Child which are scattered in every direction through the city. They generally remain in Rome from ten days to a fortnight; after which they disappear, and are no more seen until the return of the great festive season of all Christians, when their presence is expected by the Romans with as much certainty as the recurrence of Christmas Day itself.

ROME, April 13, 1850.

The arrival of the Pope, so often promised, so often adjourned, at length took place yesterday, the 12th, at 4 P.M. The day had been very gloomy, and the sky overcast, with a strong sirocco wind raising clouds of dust, and threatening rain at intervals—in fact, by no means auspicious weather for the ceremony. His Holiness started from Velletri at 8 A.M., accompanied by Cardinals Asquini, Dupont, and Antonelli. Arriving at Genzano at 9 A.M., he alighted at the church, where, having received the sacrament, he gave his benediction to the assembled population. At this place he dismissed, with his benediction, the Neapolitan troops who had escorted him thus far, and then blessed the French detachment which had been despatched to that town to accompany him into Rome. Thence proceeding to Ariccia, he performed the same ceremonies as at Genzano: at both these places he is said to have been received with much enthusiasm on the part of the population. Albano, he reached at ten; alighted at the Cathedral; again received the benediction of the Blessed Sacrament; and blessed the people from a balcony attached to the church. A splendid entertainment had been prepared for him at the episcopal residence, of which he condescended to partake. Resuming his journey at 2 P.M., he arrived at the Gate of St. John precisely at four, where he was received with repeated salvoes of artillery from several pieces of cannon planted just within the walls, but with very little, or indeed no, acclamations from the immense multitude of spectators collected in the vast square before the Lateran. These were principally of the very lowest order: many

carriages, indeed, were present, but chiefly filled with foreigners, among whom Americans and English, as may be supposed, greatly preponderated. The harsh manner in which the Pontifical dragoons performed their duty in clearing the road for the approaching train, riding among the spectators and chasing them off with an official insolence, happily *here* far from common, contributed, no doubt, in some measure, to prevent any manifestation of a return of loyal feeling which might otherwise have arisen in the minds of those present. However, no accidents occurred, although the trees were ready to break with the crowds of boys who had climbed into them to get a view of the scene. The pickpockets, too, with whom Rome now swarms—principally importations from Naples—were busy in the exercise of their vocation.



MONKS OF THE CONVENT OF ARA COELI GIVING SOUP TO THE POOR.

His Holiness, on his arrival at the flight of steps leading to the Lateran, was received by Cardinal Barberini, Arch-priest of the Basilica, attended by the whole Chapter, who opened the bronze gates of the church at his approach. Then the Municipal Commission of Rome presented him with the keys of the City—their President accompanying this act of homage by a speech, to which the Pope replied in affectionate terms. Alighting from his coach, he was received by the Cardinals of the Commission of State, and by the Cardinal Vicar, preceded by the Chapters, and all the regular and secular clergy of the capital. On his entrance into the vestibule, the several Foreign Ministers here resident presented

their congratulations. He thence proceeded into the church, received the sacrament from the Cardinal Arch-priest, and paid his devotions at the shrine containing the skulls of the Apostles SS. Peter and Paul, which are preserved in silver cases upon the high altar. His Holiness had, on reaching the Basilica, quitted the plain travelling-carriage, a black and red vehicle, with the Papal arms on the panels, in which his journey had been performed, and now, on his exit from the Lateran, entered the splendid state coach, a construction richly overloaded with gold and paintings, and in which he always appears on occasions of ceremony. Thence his Holiness pursued his way to the Vatican, being preceded by bodies of French and Roman troops placed alternately, and a company of the Guard of Nobles; and followed by the French staff, his Guard of Nobles, a detachment of French dragoons, seven Cardinals, the Municipal Commission representing the Roman Senate, and the *corps diplomatique*. In the coach with him were his Maggiordomo and Chamberlain. On his right hand rode General Baraguay d'Hilliers, Commander-in-Chief of the French troops, and French Plenipotentiary to the Holy See; and on his left, Prince Altieri, Captain of the Guard of Nobles.

The procession moved on by the Colosseum, through the Forum of Trajan, and along the Strada Papali to St. Peter's. The houses along his route were generally adorned in the usual Italian manner, with pieces of red silk or cloth, called *parati*, suspended from the windows; and here, at length, acclamations were to be heard of greeting; but faint and few, if compared with the rapturous applause which two years ago used ever to attend his presence; they appeared caused rather by sympathy for the private character of the man, than by joy at the return of the Sovereign. At the gates of St. Peter's he was received by Cardinal Mattei and all the Chapter. Within the church he was met by the Sacred College, who accompanied him up the nave to the altar of confession, on which the sacrament was exposed. At this moment he was seen to be weeping profusely, and appeared actually overpowered by his feelings—no doubt, contrasting in his mind the sad vicissitudes of the last twenty months with the auspicious commencement of his pontificate. Kneeling before the altar, he remained some minutes absorbed in silent prayer; and, on his rising, the Papal choristers chanted the prayer of Urban VIII.; after which, the collect "Oremus, Deus, omnium," &c., was read by the Cardinal Arch-priest: then followed the "Te Deum," the assembly joining in the responses. His Holiness next received the sacrament and benediction, and passed to the other side of the altar, and assisted in displaying to the people the various famous reliques thereupon exposed. Thence he advanced to the well-known statue of St. Peter, and having devoutly kissed its foot, retired by a side door into the Vatican Palace, attended by the Sacred College and all the *corps diplomatique*, where, having again received their congratulations, he dismissed them in a most gracious manner and retired exhausted by the conflicting emotions of this most memorable day. On the whole, his reception by the population may have been called a favourable one, although far from rapturous, as the Government organs have attempted to represent it; yet no manifestations of discontent were visible, all appearing to wish to show that the existing ill-feeling is not towards Pio IX. personally, but towards the political system of the Cardinals. At night a general illumination took place, and the wind having subsided, and the night being pitchy dark, the effect was extremely beautiful; and this will be repeated the two following evenings. The Cupola of St. Peter's presented its usual magnificent appearance, all its architectural lines being brilliantly

marked out by rows of huge lamps. The Capitol was similarly illuminated with lamps and wax torches. The palaces of the principal nobles were illuminated in the last sumptuous manner; the other houses, almost without exception, through every quarter of the City, with lamps in each window. The principal streets were brilliantly lit up with logs of pine, placed in tall cressets, at intervals of a few feet, whose bright and resinous glare threw a magic light over the magnificent and various architecture of the buildings. The street of the Borgo Nuovo, leading from the Ponte Sant' Angelo to St. Peter's

(Continued on page 305.)



ECCLESIASTICS.



PIFFERARI.

CALENDAR FOR THE WEEK.

SUNDAY, May 5.—*Rogation Sunday.*
MONDAY, 6.—*St. John the Evangelist.*
TUESDAY, 7.—Sun rises 4h. 24m., sets 7h. 30m.
WEDNESDAY, 8.—*Easter Term ends.* Sovereigns first issued from the Bank, 1821.
THURSDAY, 9.—*Ascension Day.*
FRIDAY, 10.—Moon rises 4h. 7m. A.M., sets 5h. 38m. P.M.
SATURDAY, 11.—*Mr. Perceval shot by Bellingham, 1812.*

TIMES OF HIGH WATER AT LONDON BRIDGE
FOR THE WEEK ENDING MAY 11, 1850.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
M	A	M	A	M	A	M
h m	h m	h m	h m	h m	h m	h m
7 55	8 40	9 15	9 53	10 30	11 5	11 35
Tide	0 5	0 25	0 45	1 5	1 30	1 45

FRENCH PLAYS.—*ST. JAMES'S THEATRE.*—On MONDAY EVENING, MAY 6th, M. LAFONT will have the honour of making his first appearance in the popular comedy of *LES DEMOISELLES DE ST. CYR*, by M. Alexandre Dumas, the principal characters in which will be sustained by M. Régier, M. Lafont, Mlle. Nathalie, and Mlle. Brassier. During the week will be produced M. Emile Augier's New Play, entitled *GABRIELLE*, recently brought out at the *Theatre Francais*. Play with the greatest success, and performed more than fifty consecutive nights, the principal characters supported by M. Régier and Mlle. Nathalie, as originally performed by them in Paris.

Subscriptions for the remainder of the season may be arranged at Mr. MITCHELL's Royal Library, 33, Old Bond-street; and at the Box-office of the Theatre, which is open daily from 11 till 5 o'clock.

STLEY'S ROYAL AMPHITHEATRE.—Proprietor and Manager, Mr. W. BATTY.—Brilliant Career of the Magnificent Easter Spectacle of Enchantment. Unequalled attraction in the Circle.—On TUESDAY, MAY 7th, 1850, and during the week, the Entertainments will commence at 7 o'clock, with Flitzball's gorgeous Spectacle, entitled the *FOUR SONS OF AYMON*, or the Days of Charlemagne, produced with great splendour; introducing the beautiful stud of Horses, Camels of the Desert, Zebra, and all the vast resources of the Establishment; to be succeeded by an incomparable display of Batty's *SCENES OF THE ARENA*, supported by the most accomplished Male and Female artists in Europe; to conclude with the *WEAVER of LYONS*.—Box-office open from 11 till 4.—Stage Manager; Mr. W. West.

PHILHARMONIC SOCIETY.—The Subscribers and the Public are respectfully informed that the **FIFTH CONCERT** will take place at the HANOVER-SQUARE ROOMS, on MONDAY EVENING, MAY 6th.—Programme: Sinfonia, No 8, (Beethoven); Quartet, Messrs. Blagrove, Saiton, Hill, and Lucas; Concerto in C minor, Piano-forte, Mr. Lindsey Sloper (Mozart); Overture (M.S.), "The Tempest," J. Henry Griesbach; the "First Walpurgis Night" (Mendelssohn Bartoldy). Vocal Performers: Miss M. Williams, Mr. Benson, Mr. H. Phillips, and Chorus. Conductor, Mr. Costa. Single Tickets (with Reserved Seats), 2*l*; Double Ticket (Do.), 2*l* 10*s*; Triple Ticket (Do.), 2*l* 2*s*; to be obtained of Messrs. Addison, 21, Regent-street.

UNDER the PATRONAGE of HER MOST GRACIOUS MAJESTY the QUEEN, Royal Family, Nobility, &c.—THE CHORAL FUND have the honour to announce for their ANNUAL CONCERT a Performance at EXETER-HALL, on FRIDAY EVENING, MAY 17, of Haydn's celebrated OTRARIO, *THE SEASONS*, under the able Conductorship of Mr. Benedict.—This Charity was instituted in 1791, by the late Dr Arnold, for the relief of its distressed and afflicted members, their widows and orphans.—Doors open at Seven. Performance to commence at Half-past Seven. Tickets to be had at the principal Music sellers, and at 9, Exeter-Hall, Western Gallery, 2*s*; Area, 3*s*; Reserved, 5*s*; ditto, Numbered, 7*s*; Royal Galleries, 10*s*.

LOVE'S POLYPHONIC ENTERTAINMENTS.—TOTAL CHANGE OF PERFORMANCE.—These Celebrated Entertainments will be delivered on Monday, May 6, at the Assembly Rooms, Salisbury. On Tuesday, May 7, at the Town Hall, Andover. On Wednesday, May 8, at the School-Rooms, Godalming. On Thursday, May 9, at the Public Hall, Guildford. On Monday, May 13, at the Literary Institution, Gravesend. On Wednesday, May 15, at the Town Hall, Maidstone. On Thursday, May 16, at the Town Hall, High Wycombe. On Friday, May 17, at the Greyhound Assembly Rooms, Dulwich. On Monday, May 20, at the Cups Hotel, Colchester. On Tuesday, May 21, at the Assembly Rooms, Ipswich. On Wednesday, May 22, at the Town Hotel, Hadleigh. On Thursday, May 23, at the Assembly Rooms, Witham. And on Monday, May 27, at the School-Rooms, Stratford.—Doors open at half-past 7; begin at 8. Reserved Seats, 2*s*; First Class Seats, 2*s*; Gallery, 1*s*. Books, containing Programmes, &c., to be had at the doors, price 6*d*.

SOUTH AFRICAN EXHIBITION, CHINESE GALLERY, HYDE-PARK-CORNER.—A Museum of SPORTING TROPHIES, NATIVE ARMS and COSTUMES, &c., from the Unexplored Regions of the far Interior of South Africa.—Open Daily from 11 till 10.—Admission, 1*s*.

NILE.—GRAND MOVING PANORAMA of the **NILE**: comprising all the monuments of antiquity on its banks; to which is added the interior of the great rock-cut TEMPLE of ABOU SIMBEL; painted by Messrs. WARREN, BONOMI, and FAHEY. Also a Collection of Egyptian and Nubian Curiosities. **EGYPTIAN HALL**, Piccadilly, daily at 3 and 8. Stalls, 3*s*; Pit, 2*s*; Gallery, 1*s*; Children and School-half-price.

INDIA OVERLAND MAIL.—DIORAMA.—GALLERY of ILLUSTRATION, 14, REGENT-STREET, Waterloo-place.—A Gigantic MOVING DIORAMA, ILLUSTRATING the ROUTE of the OVERLAND MAIL to INDIA, depicting every object worthy of notice on this highly interesting journey from Southampton to Calcutta, accompanied by descriptive detail and appropriate music (which has been in preparation for the last nine months), is now OPEN DAILY, at Half-past Two and Eight o'clock. Admission, 1*s*; Reserved Seats, 2*s* 6*d* (which may be previously engaged). Doors open at Two, and Half-past Seven o'clock. Descriptive Catalogues may be obtained at the Gallery.

HER MOST GRACIOUS MAJESTY'S VISIT TO IRELAND.—Illustrated by a Grand Moving Diorama, with some of the most charming scenery in that country, including the lovely lakes of Killarney, by Mr. P. Phillips, now open at the Chinese Gallery, Hyde Park Corner. Daily at 3, Evening at 8. Admission, 1*s*; Reserved Seats, 2*s*. An interesting historical record of the event may be had at the Gallery.

TRAFAVGAR.—A Large and Interesting MODEL of the BATTLE of TRAFALGAR is now exhibiting at 165, NEW BOND-STREET, next to the Clarendon Hotel. This great work of art is modelled to a scale of 2*s* feet to an inch, thereby rendering it perfectly distinct. It also possesses this great advantage over all paintings on the same subject, that visitors can walk round and notice the track of each ship as she was brought into action, and producing at the same time a series of beautiful pictorial effects. Open from 10 in the Morning till 10 in the Evening. Admission, 1*s*.—Saturdays, 2*s*. Children, half-price.

ROYAL POLYTECHNIC INSTITUTION.—LECTURES on MUSIC, by Sir HENRY R. BISHOP, resumed, with an increased number of Vocalists for the Illustrations, on Monday, Wednesday, and Friday at 8*s*, on Tuesday, Thursday, and Saturday at Three o'clock. Dr. Bachofner's SECOND LECTURE on the PHILOSOPHY of SCIENTIFIC RECREATION, with Optical Effects, daily at Two, and on Tuesday and Thursday Evenings, at a quarter-past Nine. LECTURE by J. H. Pepper, Esq., on the CHEMISTRY of HYDROGEN, with special reference to its application for conveying by Balloons Pyrotechnic and other signals to Sir John Franklin, on Monday, Wednesday, and Friday, at Three, and on Tuesday and Thursday Evenings, at Eight. DISSOLVING VIEWS, illustrating the ARCTIC REGIONS and CEYLON; also Views of London in the Sixteenth Century, and as it now is. DIVER and DIVING-BELL, &c., &c.—Admission, 1*s*; Schools, Half-price.—Analyses and Chemical Experiments conducted in the Laboratory, under the direction of J. H. Pepper, Esq.

THE SIXTEENTH ANNUAL EXHIBITION of the NEW SOCIETY of PAINTERS in WATER-COLOURS is now OPEN at their GALLERY, 53, PALM-MALL, near St. James's Palace, daily, from Nine till Dusk. Admission, 1*s*. JAMES FAHEY, Sec.

EXHIBITION of the SOCIETY of BRITISH ARTISTS.—Incorporated by Royal Charter.—The TWENTY-SEVENTH ANNUAL EXHIBITION of this Society is now OPEN, from 9 A.M. till Dusk.—Admission, 1*s*. J. W. ALLEN, Secretary.

ZOOLOGICAL GARDENS, REGENTS-PARK.—Admission every day in WHITSUN WEEK, EXCEPT SATURDAY, at SIXPENCE EACH PERSON.

TO CORRESPONDENTS.

E CURTIS.—Secure the interest of a Member of Parliament J F, near West Coves—Should apply to the author in question for an explanation A A W.—When the New River was brought to London, in 1619, the company held thirty-two 2500 shares, and Charles I. the same number L R N.—Better apply to the secretaries of the Water-Colour Societies for the precise conditions

GRACIAS—See Wheatly on the Book of Common Prayer W W. Clifton, will, perhaps, favour us by showing his Sketches SPADINA—See the "Handbook of Games," just published by Bohn A P—To destroy ants, apply boiling solution of alum and potash L B S, Newton-Abbot—The impression is from a gold coronation medal of William and Mary, numismatists, of no value

OXON.—We will try by next week to give our Correspondent some information on the curious impress of the ring he has sent us

WESTMINSTER.—Strictly in accordance with the rules of courtesy, the widow would be the Daughter Mrs. Jones and the son's wife, Mrs. Jones

W B.—The arms of Maitland, Earl Lauderdale, "Or, a lion rampant dechauzed within a double tressy bordure counterfory gu." Crest: A lion sejant affronte gu, ducally crowned, holding in the dexter paw a sword, and in the sinister a battle-axe. Motto: Consilio et animis." The best books on Heraldry are Gwilt, Edmundson, Burke, and Montagu A BRITON.—The Laytons of Yorkshire and Lincoln bore for arms, "Arg a fesse between six cross-crosslets fitchée sa," and for Crest: "Out of a mural crown two wings expanded arg, each charged with a cross-crosslet fitchée sa." The Laytons of Dalmain, county of Cumberland, traceable to the time of Henry III., had a different coat, viz: "Sa on a bend, between three chevrons gu, as many roses of the field."

A SUBSCRIBER, Gosport.—The arms of Bradshaw are—"Arg. two bendlets sa. between two martlets of the second. Crest: A stag at gaze, under a vine tree fructed, all ppr." Of Attfield—"Per chev. arg. and sa. in chief two dolphins of the second. Crest: An arm embowed, throwing an arrow, in fesse." Of Watford—"Or, on a fesse, between three chevrons gu, as many roses of the field."

H B.—Mr. Sims Reeves is not an Irishman—he was born in Woolwich MOOREATO.—The late Mme. Duleken was not the organist referred to R S V P.—We did not reply to the question respecting the "Statab Mater," as a translation of the words can be so easily attained at a music-publisher's

A CORRESPONDENT at Gian Conway suggests that the forced labour of our criminals might be made available in embanking and protecting certain portions of our coasts against the encroachments of the sea, and in reclaiming and cultivating alluvial waste land on the borders of estuaries and large rivers

ELLA.—St. Catherine is the patroness of spinners: her holiday is on the 25th of November H W.—Hackney—The naming of the month after marriage "honeymoon" is said to have originated in a Teutonic custom of drinking mead, or meheglin, a beverage made with honey, for thirty days after every wedding H G J.—Boscombe, is better inquire of the Secretary to the Great Exhibition of 1851, at No. 1, New Palace-yard

Korfuiaios Ektap, Ireland—Candidates for cadetships in the East India Company's Service must be prepared at Addiscombe College. (See "Real Life in India." By an Old Resident.) Porsha is pronounced as spelt

A B. Coventry, is thanked; we shall be glad to receive Sketches AN INQUIRER.—We cannot undertake the inquiry, or give any opinion without it

S M.—Covers, 2*s* 6*d* each, may be procured by order of any Bookseller

A NEW SUBSCRIBER.—Parts, containing five consecutive Numbers, may be had, price 2*s* 6*d* each. Single back Numbers are charged 1*s* each

W S. Exeter—Received X Y Z—See the Health of Towns Act

R. B. First-street—We have not room

H. Ringwood, is thanked

ADA—There is no such institution as you name

E L N should inquire of the railway company

D W—We cannot inform you

XERXES—The heir-at-law

*** Notices to several Correspondents are unavoidably deferred.

T H B—Phiz (Mr Hablot Browne)

J S E—The tender is, unquestionably, legal

J S. Congleton—We have not room

L W—Declined

Y Z—1. We do not know the work. 2. Yes

G H E, Cheltenham—We believe, no issue

T L G, Edinburgh—The mark denotes dollars

AN OLD SUBSCRIBER—No

THE GREAT EXHIBITION OF 1851.

THE ILLUSTRATED LONDON NEWS

IN THREE LANGUAGES.

The Proprietors of THE ILLUSTRATED LONDON NEWS have the honour

to announce to their readers and the public generally, that they have made

arrangements for the publication of a complete, carefully written, and profusely

Illustrated History and Description of the GREAT EXHIBITION of the

INDUSTRY of ALL NATIONS, to be held in London in 1851.

During the whole period of the Exhibition they will issue a Series of SUPPLEMENTS of

THE ILLUSTRATED LONDON NEWS, containing the fullest and most

authentic Reports of the Proceedings, and Descriptions of the various Objects of

Art and Manufacture, with Illustrations designed by the most competent Artists,

and executed in the highest style of Wood-Engraving.

No expense will be spared to make the Publication, in all respects, worthy of

the great undertaking, of which it will form the Permanent Record; and its

price, as well as excellence, will be such as will not only defy all possible com-

petition, but place it within the reach of all classes of the community.

In order, also, that the Artists and Manufacturers of Foreign Nations, who

shall send their productions to this Exhibition of the World's Industry and

SKILL, may have the full advantage of a permanent and intelligible record of so

interesting an event, the SUPPLEMENTS of the ILLUSTRATED LONDON

NEWS will be issued in the FRENCH and GERMAN LANGUAGES, as well as

in ENGLISH.

GRANDE EXPOSITION DE 1851.

L'ILLUSTRATED LONDON NEWS

EN TROIS LANGAGES.

Les Propriétaires de L'ILLUSTRATED LONDON NEWS ont l'honneur d'annoncer au public Français, qu'ils ont disposés avec de grands soins une complète publication écrite et profusément illustrée de l'Histoire et Description de la GRANDE EXPOSITION de l'INDUSTRIE de TOUTES NATIONS, qui se tiendra à Londres en 1851. Pendant toute la durée de l'Exposition, ils publieront une série de SUPPLEMENTS à L'ILLUSTRATED LONDON NEWS, contenant les plus complets et plus authentiques rapports des Procédures et un Description des Objets variés d'Art et de la Manufacture, avec des Illustrations dessinées par les plus éminents Artistes, et exécutées avec la plus grande perfection, en Gravure sur Bois.

Aucune dépense sera épargnée pour rendre la Publication en tous points digne de la grande Exposition du Monde Entier, de laquelle elle formera un permanent Rapport. Son prix, aussi bien que son excellence, seront tels qu'elle trouvera place dans tous les rangs de la société.

Afin, aussi, que les Artistes et Manufacteurs des Nations Etrangères, qui enverront leurs productions à cette Exposition d'Industrie, puissent avoir l'immense avantage du permanent et intelligible Rapport d'un événement aussi intéressant et important, les SUPPLEMENTS de L'ILLUSTRATED LONDON NEWS seront publiés en FRANCAIS, en ALLEMAND, aussi bien qu'en ANGLAIS.

THE ILLUSTRATED LONDON NEWS
IN DREI SPRACHEN.

DIE GROSSE KUNST- und GEWERB-AUSTELLUNG ALLER

METROPOLITAN NEWS.

PUBLIC MEETINGS.

CAMDEN SOCIETY.—The annual meeting of this society was held on Thursday, the Right Hon. Lord Braybrooke in the chair. The report stated that, during the past year, the society, notwithstanding the loss by death of many valuable subscribers, had made very satisfactory progress. During the past year, the works issued by the society were "Chronicon Petroburiensis" (Chronicles of Peterboro'); "Inedita Letters of Queen Elizabeth"; "Chronicles of Queen Jane"; and "Two Years of the Reign of Queen Mary." They had also, in preparation, the "Trevelyan Papers illustrative of Irish History, from 1595 to the Restoration;" and the "Privy Purse Expenses during the reigns of Charles II. and James II." The balance in the treasurer's hands amounted to £127 2s. The report was adopted, and, some general business having been transacted, the meeting separated.

IRISH SOCIETY OF LONDON.—The annual meeting of this society took place on Thursday, at the Hanover-square Rooms, the Marquis of Blandford in the chair. The report stated, that, in spite of a diminished income, most cheering prospects had crowned the labours of the society. Its stations pervaded all round the country, including Drogheda, Kerry, Clonmel, Cork, &c. They employed 3 inspecting agents; 43 inspectors; 14 Irish clergymen; 116 Scripture readers; and 721 teachers. The financial statement showed that the income derived from all sources during the past year was £9053. Several gentlemen addressed the meeting on the subject of the report, which was unanimously adopted; and after a vote of thanks to the noble chairman, the meeting separated.

ROYAL INSTITUTION OF GREAT BRITAIN.—On Wednesday afternoon the annual meeting of the members of this institution was held in the theatre, Albemarle-street; his Grace the Duke of Northumberland in the chair. The report, which was read by Dr. Granville, stated that the first subject for remark was one of congratulation—viz. the increase of composition and admission fees from new members, which amounted in the past year to £724 10s., being within a few shillings of £200 over those of the preceding year. The amount of contributions from old members and subscribers, classed under various heads, was as nearly as possible equal to that of 1848. The miscellaneous receipts likewise had been much the same in both years, and in the income from funded property there had been naturally an increase proportionate to the increased capital. It was satisfactory to find that the total net receipts for the year, applicable by the managers to the general purposes of the institution, had, to within a few pounds, equalled those of the preceding year, being £3251 16s. 8d. This showed an excess over expenditure of £503 8s. 9d.; which excess, added to the balance in hand from the previous year, £449 2s. 3d., making a total of £952 11s., was disposed of in two investments, amounting to £729 18s. 9d., leaving a balance in favour of the account of £222 12s. 3d. After such an exposition, it was scarcely necessary for the visitors to state that the general finances of the Royal Institution were both prosperous and well administered. During the past year the library had made the acquisition of not less than 576 volumes, 290 of which were purchased by the managers, besides 60 periodicals, and 226 were presented. Amongst those were valuable publications the gift of her Majesty's Government, as well as of the Prussian Government, through the kind offices of Chevalier Bunsen, and of a great many illustrious public bodies, institutions, and academies, both national and foreign, besides those from private individuals; among whom the Fullerian Professor of Chemistry might be especially noticed, as the donor of about forty-four different works, including two volumes of manuscripts, the originals of certain of the papers in the "Philosophical Transactions" by Sir Humphry Davy. Lectures (some of which had been honoured by the presence of his Royal Highness Prince Albert) had been delivered during the past year, by the Master of Trinity College, Cambridge (Dr. Whewell); Professors Baden, Powell, Faraday, Owen, and Brände; Dr. G. A. Mantell, Dr. Pettigrew, Sir C. Lyell, the Rev. E. Sidney; Messrs. Grove, Barlow, Brodie, Cowper, Hunt, Mansfield, and Carpmeal. The report was adopted.

ZOOLOGICAL SOCIETY OF LONDON.—The annual general meeting was held on Monday, at the offices of the society, in Hanover-square; the Right Hon. Sir George Clerk, M.P., in the chair. The report of the committee of auditors stated that the total income of the society in 1849 amounted to £9688 17s. 9d., including a sum of £651 17s. 6d., the proceeds of the sale of £700 Three per Cent. The total expenditure was £9580 15s. 1d. A steady increase has been going on in the receipts of the society, indicating a greater appreciation on the part of the public of the attractions of the collection, and it is to be hoped, an increased interest in the study of zoology. On the other hand, with an increase of £606 over the income of 1848, and of £1006 over that of 1847, it has been found necessary to diminish the funded property of the society, which was, by a recommendation of the last committee of audit, limited to a minimum of £5000, except under circumstances of extraordinary pressure. The collection of animals in the gardens had been diminished by the death of the lion, the rhinoceros, and some other valuable specimens, but, as the stock has been also augmented by numerous gifts, the value of the collection is not deteriorated. Although the number of animals has increased, the total cost of their provisions has decreased. There has been an increase in the number of elections of new fellows; but, in consequence of deaths (41) and resignations (53) during the last year, there is a reduction of 70 in the entire number. The increased resort of visitors to the gardens deserves particular notice, being 25,265 above 1848, and 75,349 above 1847. The committee are of opinion that an elementary course of lectures at the gardens would be the means of increasing the receipts, and at the same time carry out more completely the intentions of the founders of the society. The report was received and adopted. The report of the council, which was also adopted, mentioned several donations which have been made to the society during the past year; amongst others, some animals which formed part of the present recently made to her Majesty by the Emperor of Morocco, and which the Queen has given to the society. A hippopotamus, said to be the first of its kind ever imported alive into Europe, has been shipped in Egypt by Major Murray, and is expected to arrive in this country on the 21st of May. The plan of reducing the price of admission to the gardens on Mondays and holidays having been found successful, the council propose to extend the reduction of price to the whole of Whitsun week, by way of experiment towards a permanent decrease of charges. Colonel Sykes entered into an examination of the accounts, and complained of the decrease of the balance in hand since 1842, which, at that time, was £13,816, while it now only amounts to £1770. He also suggested that the society should present its collection of specimens, which, though one of the finest in Europe, is now locked up in boxes and cellars for want of a museum, to the Royal Irish Academy, or to some other society by which it could be made available for the instruction and amusement of the public. Before the termination of the proceedings a vote of thanks was passed to the chairman for his successful exertions to procure a reduction in the rent of the grounds of the society from the Board of Woods and Forests.

HORTICULTURAL SOCIETY OF LONDON.—The annual meeting of this society took place on Wednesday, at the offices, Regent-street; Sir Mark Lemon, Bart., M.P., in the chair. The report stated that in pursuance of a resolution of last year, the council had refrained from embarking in any pecuniary undertaking which did not appear to be of pressing necessity. Circumstances had, however, occasioned a larger outlay for extra work than was contemplated in May, 1849, in the improvement of the premises. The charge of such of these works as had been completed was £161 15s. 10d. The exhibitions of 1849 had been more numerously attended than in 1848, the number of tickets issued being 18,517. The receipts for 1849 had exceeded those of 1848 by the sum of £222 6s. The comparative expenditure for the years 1847, 1848, and 1849 were £2782, £2579, and £2587. The report was unanimously adopted, and the Duke of Devonshire elected president.

THE INDUSTRIAL EXHIBITION OF 1851.—A meeting of the inhabitants of the borough of Marylebone, to promote the objects of this exhibition, was held at the Princess's Concert-rooms, Oxford-street, on Thursday; the Right Hon. Lord Portman presiding. The meeting was addressed by Sir Benjamin Hall, M.P.; Mr. Mackinnon, M.P.; Lord Dudley Stuart, M.P.; Dr. Morris (Roman Catholic Bishop); M. Van de Weyer, the Belgian Minister; Sir Walter Sterling, Bart.; Mr. Cobden, M.P., and other gentlemen; and resolutions having been passed pledging the meeting to support the exhibition, a committee was appointed to collect subscriptions in aid of the expenses.

GREAT CENTRAL GAS CONSUMERS' COMPANY.—The first general meeting of this company took place on Tuesday, at the London Tavern; Mr. Dakin in the chair. The report stated that, while the directors left the balance-sheet, the financial, engineering, and surveyor's report to speak for themselves, they regarded this as the convenient opportunity for passing in review a comparison between the promises held out in their prospectus and the progress of their fulfilment in the present position of the company. First, the prospectus held forth the promise of the guarantee of the city of London for an adequate demand for the gas of the company. The actual result was that 6400 consumers in the city of London had bound themselves to purchase their whole supply from the company for five years; 634 large consumers in the line of the mains from Bow Common had also entered into contracts with the company on nearly equivalent terms, and that from a very great additional number of actual and intending consumers cordial assurances had been received. The prospectus also had announced that the company engaged to manufacture gas of superior quality, the best then in use, at the rate of 1s. 4d. per 1000 cubic feet, and pledged itself to furnish and lay down the whole plant necessary to distribute 308,000,000 cubic feet of gas, including every expense of opening and relaying the streets and furnishing service pipes and metres, for £164,808. The directors had finally completed contracts, which were now in rapid course of completion, for the manufacture and distribution of 320,000,000 cubic feet of gas, at a maximum cost of £163,033. The prospectus had contemplated an expenditure for contingencies of £13,000, for land £20,000, and for preliminary expenses £8000, making a total of £41,000. The whole preliminary and contingent expenditure up to the date of the report amounted to £14,963 3s. 5d., leaving an ample margin of £25,036 16s. 7d. for future contingent and unforeseen expenses. The parliamentary returns proved that as each company had reduced its charges it had increased its dividends. If companies, with a capital on which dividends must be paid, according to their own calculation, of £80,000, could afford to sell gas at 4s. per 1000 feet, how was it possible to doubt that a company which was enabled to distribute as much gas could fall to be profitable, or present the amplest security for the least speculative investor? The chairman said, he had to congratulate the company upon the very prosperous appearance of their affairs; and, though he would not wish to use harsh terms, he must say they had experienced every opposition to counteract the views which they were resolved to carry out. (Cheers.) The report was unanimously adopted, and a vote of thanks to the chairman concluded the business of the day.

BRITISH AND FOREIGN BIBLE SOCIETY MEETING.—The anniversary meeting of this society was held in Exeter Hall on Wednesday, the Earl of Harrowby in the chair. Amongst those on the platform we observed Sir Thomas D. Acland, General M'Innes, Mr. Plumptre, M.P., &c., &c. After a short address from the chairman, the secretary read the report, in which it was stated that in France the work of the society had been carried on in the face of many difficulties, and the issue from their dépôt in Paris was 103,338 copies; making, in all, a circulation in France of 2,728,968 copies. In Belgium and the Rhenish provinces a circulation of 76,000 copies had taken place. In Holland 23,661 copies had been circulated, making a distribution in that country of 261,228 copies since 1844. From the Frankfort dépôt there had been a circulation of 97,436. In Italy 12,000 volumes had been circulated; and in different parts of Germany and Italy a proportionate circulation had taken place. The committee had to congratulate the meeting that the Emperor of Russia had admitted the Scriptures to the extent of £300. The report was agreed to; and several resolutions in favour of the objects of the society having been passed, the meeting separated.

SOCIETY FOR THE PROPAGATION OF THE GOSPEL IN FOREIGN PARTS.—On Monday afternoon a public meeting was held at Willis's Rooms, to consider the claims of the Society for the Propagation of the Gospel in Foreign Parts. The meeting, which was convened by the Rector of St. James's, Westminster, was numerously attended. Lord Lyttelton presided. The noble chairman; the Rev. Henry Mackenzie, M.A., vicar of St. Martin's-in-the-fields; the Rev. John Jackson, M.A., rector of St. James's, Westminster; the Rev. W. Perkins, late missionary at Cawnpore; the Rev. J. P. Gell, M.A., warden of Christ's College, Van Diemen's Land; the Rev. Professor Brown, M.A., and other gentlemen, addressed the meeting at considerable length in support of resolutions affirming the duty of the Church to take more active steps for the conversion of the heathen, and for the promotion of the spiritual interests of the colonists, and also pledging the meeting to the assistance of the society. The meeting separated, after a vote of thanks to Lord Lyttelton for his courtesy in presiding.

COLONIAL CHURCH SOCIETY.—On Wednesday evening the annual meeting of the friends and supporters of this society was held at the Hanover-square Rooms; Mr. J. P. Plumptre, M.P., in the chair. The report stated, that though the funds at the disposal of the society were so limited, its operation had been attended with great success. It employed seven ordained missionaries, twelve catechists, and six schoolmistresses, who laboured among the emigrants in no less than twelve British colonies. In the East Indies the Indo-British population, consisting of the offspring of intermarriages between the British and the Hindoos, were the objects of the society's care. In Madras alone this class numbered 15,000, and one missionary and one catechist were employed among them. At the earnest solicitation of the Bishop of Victoria, a catechist had been sent out to reside at Hong Kong for the purpose of visiting the British sailors frequenting the Canton river. Another object of the society was to provide the means of spiritual instruction for English residents on the Continent, and by its means two chaplaincies had been preserved, which would otherwise have been discontinued, in consequence of the disturbed state of the continent in 1848. The society also employed a catechist in Paris for the benefit of the poorer classes of British subjects living there, and he had succeeded in re-establishing the free school for their children, which had been broken up during the late revolution. The income of the society during the past year amounted to £3500, including the colonial contributions. This was a slight decrease on the receipts of the preceding year, but the deficiency arose from a falling off in the legacies, and not in the annual subscriptions, in which there had been an increase. The meeting was addressed by the Hon. Arthur Kinnaird, the Rev. J. C. Ryle, and other clergymen and gentlemen, and resolutions in furtherance of the objects of the society were adopted.

HOME AND COLONIAL INFANT SCHOOL SOCIETY.—The fourteenth anniversary meeting of this society was held on Monday, at the Institution, Gray's-inn-road; the Earl of Chichester in the chair. The report stated that the number of teachers in course of training under the auspices of the society was 150, while the number of children receiving instruction was 550, showing an increase of 90 in the number benefiting by the institution, as compared with the previous year. The receipts for the twelve months, including donations, amounted to £5432 18s. 11d., and the disbursements to £5381 1s. 7d., thus leaving a balance of £51 17s. 4d. in the hands of the treasurer. On the motion of Mr. Labouchere, M.P., the report was unanimously approved of, and ordered to be printed and circulated. Addresses were delivered by the Rev. Mr. Nolan, the Rev. J. C. Miller, of Birmingham, and others, and resolutions were adopted in furtherance of the objects of the society.

CHURCH OF SCOTLAND MISSION.—The annual meeting of this society, which was numerously attended, was held on Monday evening, in Exeter Hall, the Duke of Argyll in the chair. The report of the deputation from Scotland stated, that, notwithstanding the great efforts of the Church of Scotland to educate her people, there were no less than 80,000 children in that country without education, and this in consequence of the want of funds. Besides the parochial schools, there were supported by the Church of Scotland no less than 270 supplementary schools, in which from 15,000 to 20,000 children were educated at an expense of £6500 a year; and, besides this sum, £3527 a year was expended in promoting the Gospel. For Indian missions they had collected nearly £3000; and for their colonial mission, from £2800 to £3000; and for the conversion of the Jews, a sum of about £2000. Mr. Dundas, M.P., moved the adoption of the report, and the Rev. Mr. Kerr seconded the motion, which was carried unanimously, as were several other resolutions in furtherance of the objects of the society.

CHRISTIAN YOUNG MEN'S ASSOCIATION.—On Tuesday morning, at six o'clock, upwards of one thousand of the friends and supporters of this association met, and partook of breakfast, in the Freemasons' Tavern, Great Queen-street, after which the annual general meeting was held in the Great Hall; the Hon. A. Kinnaird in the chair. There could not have been less than 2000 persons at the public meeting. From the report it appeared that during the past year the total receipts had been £2151 6s. 3d., being an increase over the previous year of £1542. The expenditure amounted to £2120, of which sum £250 had been spent in the formation of a library for the use of the members, leaving a balance in the hands of the treasurer of £30. The average weekly attendance at lectures was about 200. The total number of young men who have joined is upwards of 3000; and no less than 50,000 books have been distributed to them from the reading-rooms, in Gresham-street, City. Various resolutions, pledging those present to support the association, were then passed, and the meeting separated, after a vote of thanks to the chairman.

NAVAL AND MILITARY BIBLE SOCIETY.—On Monday the anniversary meeting of this society was held at the Hanover-square Rooms; the most noble the Marquis of Cholmondeley in the chair. From the report it appeared that during the past year 1000 bibles had been furnished to the army, and 300 to the troops in the East India Company's service, besides 88 to barracks and guard-rooms, and 90 to the Royal Marine Artillery at Portsmouth. To 39 of her Majesty's ships 1675 copies had been supplied, including 100 to the four vessels going out under Captain Austin in search of Sir John Franklin and his associates, to whom this society, before their quitting England in 1845, gave an ample supply, at Sir John's special request. To merchant seamen generally, 12,235 copies had been circulated; 2231 had been issued to canal boatmen, bargemen, and rivermen; a number of copies had also been distributed at the different ports in England, making a total number of bibles and testaments issued during the past year of 17,598, and a general total of copies circulated by the society since its formation of 517,691. The report further stated that his Royal Highness Prince Albert had given a donation to the Windsor branch for local purposes. The total receipts of cash amounted to £2628 7s. 4d., and the disbursements to £2614 17s. 7d., which, with last year's balance, showed an amount in the treasurer's hands of £139 6s. 9d.

AGED PILGRIMS' SOCIETY.—On Monday the annual meeting of the friends of this society was held at the London Tavern, Bishopsgate-street; Mr. G. Holditch in the chair. The secretary read the report, which stated that the society expended £1703 9s. to 351 aged pensioners; and since its establishment £34,732 18s. had been bestowed upon 1271 aged pensioners. The income amounted to £1862 14s., including £107 9s. 3d. donations, £938 0s. 1d. annual subscriptions, in addition to numerous contributions from churches and chapels after sermons. After paying all expenses there remained a balance of £18 7s. 10d. in favour of the society. There was also an asylum at Camberwell, which was supported by a separate fund, and which contained 44 aged persons, 40 of whom were widows. Several legacies were announced. The Rev. Mr. Dibdin moved, and the Rev. Mr. Defoy seconded, the adoption of the report, which was unanimously agreed to; and various other resolutions in support of the charity were adopted.

MASTER MARINERS' BENEVOLENT SOCIETY.—On Monday evening the annual meeting of the friends of this society was held at the Bridge Hotel, London-bridge; Mr. T. Dore was called to the chair. The secretary read the report, from which it appeared that the balance in hand at the last annual meeting amounted to £6138 7s. 7d. During the past year the committee had received various sums, including subscriptions, and the funds now amounted to £7693 17s. 5d.: since the last annual meeting there had been deaths by accidents and natural causes, and sums paid were £2825; loss of life at sea, £200; shipwrecked members, £575; and partial loss, £123 18s.; making a total of £1723 18s.; payments and expenses of management, £151 18s. 5d.; making a total of money paid during the year, £1875 13s. 5d., leaving a balance in the hands of the treasurer of £5818 4s. The report also stated that the committee had much pleasure in announcing that there had been an addition of 29 new members since the last annual meeting, a number far exceeding that of any year since 1846. The total number of registered members is at the present time 1583. The number of deaths during the past year had been 33 from natural causes, and 4 by shipwrecks. The number of subscribing members was 978. The report was adopted, after which the meeting proceeded to the election of trustees. A discussion then ensued respecting the formation of an annuity fund, but the subject was adjourned for further consideration.

GENERAL DOMESTIC SERVANTS' BENEVOLENT INSTITUTION.—The annual general meeting of this institution took place on Wednesday at the Hanover-square Rooms; Lord Robert Grosvenor in the chair. The report of the committee stated that the number of members amounted to upwards of 4000 subscribers, and that they possessed a permanent fund of £4200. The total receipts of the last year were £1609 17s. 2d.; the pensions, £17 10s. The investments were, for £1258 18s. 1d. in 3 per cent. Consols, purchased in the year £1180. There was a balance in hand of £71 17s. 10d. The resolutions, embodying the principles of the society, having been proposed and supported, were agreed to, and the meeting, which was very fully attended by females, adjourned.

EAST INDIA HOUSE.—On Wednesday a ballot was taken at the East India House for the election of a director, in the room of Major-General Sir Archibald Galloway, K.C.B., deceased. At six o'clock the glasses were closed and delivered to the scrutineer, who reported that the election had fallen on Major John Arthur Moore.

VAUXHALL BRIDGE.—The half-yearly meeting of this company was held at the George and Vulture Hotel, Cornhill, on Thursday—Mr. Parnell in the chair—at which it was stated that the revenue of the bridge, after deducting expenses for the past half-year, amounted to £2986 3s. 4d.; the amount received for tolls being £130 7s. 3d. over the amount received in the corresponding half of last year. The report was adopted, a dividend of 10s. per share declared, and the retiring directors re-elected. The meeting then separated.

WALWORTH LITERARY AND SCIENTIFIC INSTITUTION.—The fifth anniversary of this institution was celebrated by a *soirée* on Wednesday evening, held in the lecture-hall, Carter-street, Walworth, the Right Hon. C. T. D'Eyacourt, M.P., presiding. In the course of the evening, some eloquent addresses were delivered in support of the institution, the harmony of the evening being increased by various musical performances, under the direction of Mr. G. H. Lake.

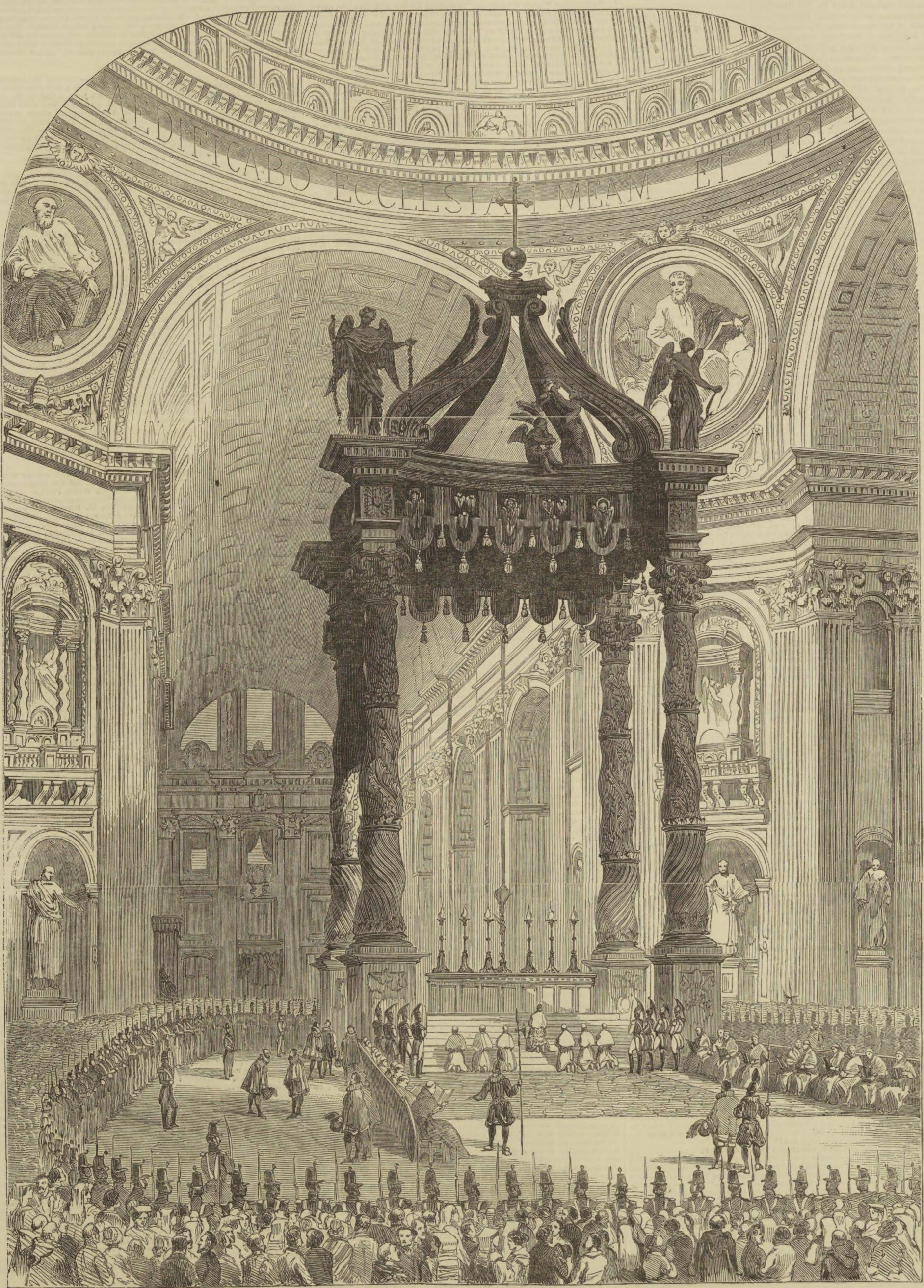
GOVERNMENT INTERMENT BILL.—A public meeting was held on Monday afternoon at the Craven Hotel, Craven-street, Strand, of the objectors to the provisions of the Government Interment Bill, for the purpose of concluding arrangements preliminary to a future public meeting on the subject, when the bill and its clauses should be considered at length. Mr. James Wyld, M.P., who was called to the chair, addressed a few words to the meeting, condemning in general terms the purpose and clauses of the bill, directing his observations particularly against the injustice of giving compensation for fees to the Established clergy and not to Dissenters, and making no positive provision for those who derived large incomes from burying-grounds and cemeteries. He believed the power of assessment vested in the Board of Health would injuriously interfere with private interests, and become onerous to the community at large; nor did it do away with the practice of burying in the town; for it still permitted the use of vaults as places of interment. Several gentlemen, principally churchwardens from the several parishes of London, spoke against the bill in very strong terms; after which Mr. Hargrave Stephen moved that a committee should be appointed to watch over the progress of the bill in Parliament. This resolution having been unanimously carried, it was further resolved that the committee should appoint a day for discussing in public the various clauses of the bill, and that Mr. Shaw should act as honorary secretary. A vote of thanks to the chairman concluded the proceedings.

HARRISON'S SPINAL INSTITUTION.—The annual meeting of this institution was held at the Freemasons' Tavern on Thursday; Dr. Epps in the chair; when a report was presented which stated that the efforts of the objectors to the provisions of the Government Interment Bill, for the purpose of concluding arrangements preliminary to a future public meeting on the subject, when the bill and its clauses should be considered at length. Mr. James Wyld, M.P., who was called to the chair, addressed a few words to the meeting, condemning in general terms the purpose and clauses of the bill, directing his observations particularly against the injustice of giving compensation for fees to the Established clergy and not to Dissenters, and making no positive provision for those who derived large incomes from burying-grounds and cemeteries. He believed the power of assessment vested in the Board of Health would injuriously interfere with private interests, and become onerous to the community at large; nor did it do away with the practice of burying in the town; for it still permitted the use of vaults as places of interment. Several gentlemen, principally churchwardens from the several parishes of London, spoke against the bill in very strong terms; after which Mr. Hargrave Stephen



THE PROCESSION FROM THE CHURCH OF SAN GIOVANNI LATERANO TO ST. PETER'S.

RETURN OF THE POPE TO ROME.



INTERIOR OF ST. PETER'S—THE POPE AT THE GRAND ALTAR.

(Continued from page 301.)
 presented a magic *coup-d'œil*. It was arched over at every four feet with rows of large coloured lamps, so as to give the appearance of walking under a vault of fire. The Monte Pincio, with its terraces rising above each other, and crowned by the French Academy, all distinctly made out in lines of fire, was quite a fairy

scene. The *Giornale di Roma*, the official paper, makes the following remarks on this occasion:—“We are happy to announce, that, in consequence of the judicious measures taken by the President of Police, not even the slightest disturbance took place among so vast a multitude congregated from all parts, and that, too, not merely along the route traversed by his Holiness, but any part whatever of the city. Everywhere and concordantly prevailed order,

tranquility, and joy. Rome will mark the 12th of April, 1850, among her most happy and auspicious days. Europe will now be assured that the Roman people are essentially devoted to their Sovereign and the Supreme Pontiff; and the Catholic world will learn with satisfaction, that the head of the Church has happily re-entered the Eternal City, which has been destined by Divine Providence as his seat.”

TOWN TALK AND TABLE TALK.

Up and down through the political world, notwithstanding the depth of the torpor in which it is sunk, keen eyes for such sights as these can perceive, creeping restlessly to and fro, the gloomy and indefinite forms of those shadows which coming events project. Different seers interpret the phantasmal appearances in different fashion. To some they seem shadows of hitherto undreamt-of coalitions—of novel and startling party combinations; other soothsayers recognise in them the political ghosts which hover round the bed of a dying Parliament. And perhaps there may be some truth in the dim vague rumours, half-spoken hints, and mysterious *on dits*, which thus fit from club to club and from coterie to coterie; or perhaps they may be but bred of the very intensity of the political calm, as the “slimy things which crawled with legs,” in the “Ancient Mariner,” had their birth in the long-continued stagnancy of the sea. For certainly never within the recollection of the oldest inhabitant of St. Stephen’s did there exist such a wonderful disruption, not only of parties, but of the very bits into which parties were split some three years ago. One of Rumour’s hundred mouths gabbles of a quarrel between Mr. Disraeli and the whipper-in of his party, who it seems has been cashiered. Another oral organ of the same oracular personage—Rumour, not Mr. Disraeli—tells us that the little band which faithfully followed the fortunes of Sir Robert has broken from its allegiance, and is melting fast away. Then come the stories of the coalition-mongers. I saw a list of a combination Ministry handed about, in which Lord John was translated into the Upper House; leaving, however, Sir James Graham as Chancellor of the Exchequer, with Sir Robert Peel as the new Secretary for Ireland, cheek-by-jowl with Sir George Grey upon the Treasury Bench in the Commons. I suspect that more unlikely things have—never—come to pass. In the midst of the House, the late Premier looks as isolated as the Duke of York on the top of his column. He sits and calmly watches the political players, only now and then interposing with the air of a grave and good-natured ancient, calmly interested in the game which younger limbs and hotter heads are urging—now, sedately to applaud a good stroke; anon, patriarchally to offer a bit of sound advice. No buzzing, fussy coterie, the nucleus of an embryo party, swarm around the ex-Minister. He sends forth no busy *aidé-de-camps* silly to feel the pulse of the House. He issues no summonses for hasty councils in Whitehall Gardens. If ever there was a man who appeared to enjoy his present life of political ease, and to be making no preparations whatever for a start upon a new career, that man is Sir Robert. It is quite significant to see the easy languor with which he saunters down to the House, usually alone, occasionally leaning heavily upon the arm of Mr. Sidney Herbert. It seems to say, “I am going down to my place, merely for the amusement of the thing, nothing else: simply *pour passer le temps*. I have nothing particular to do, and I may just as well hear what the good folks have to say, and watch how Lord John manages.” And this game played by Sir Robert is, oddly enough, followed closely by Sir James Graham, who sits silent and sedate upon one bench, just as his ex-chief does upon another.

The Jack-in-the-Green is dancing beneath my windows; Mr. Merryman is cutting his antique antics; and “My Lady” is sending round the ladie for half-pence in honour of Merry May. The accompaniments of the pageant, however, are of the most doleful kind, being nothing less than a cutting east wind and a drenching rain—a poor prologue to the drama of the brave summer-time. Nevertheless, the tokens of the advancing season become daily more numerous. Voyaging, the other day, up towards Putney, it was pleasant to see the activity of the boat-builders. Crack “eights,” capacious funnies, with table and awnings, sharp-built “ran-dans,” and cockle-shells of wager boats, not weighing in all their bulk so much as a barge’s oar, were being furbished up and tidied for the coming rowing time, at every boat builder’s wharf; while here and there a four or six-oared, with her crew evidently in training, shot gaily by the steamer. Chatting upon such aquatic matters, my companion told me of a last year’s river joke which he had witnessed. A gay party left Chelsea-bridge for the pleasant ales of Richmond—the purpose of the expedition being an aquatic picnic. Towards the going down of the sun the mirthfulness of the party reached its climax. The corks of many champagne bottles had smote the white canvas awning—the ladies’ eyes were at their brightest—gentlemen’s tongues at their merriest, when lo! a sudden splash in the water, a sudden surge of the boat, a sudden outcry from all the fair company. One of the party was missing! There was an instant’s pause; then lady breathlessly ejaculated, “Where—where is Mr. Smith?” The waterman’s boat-hook was over the side in a moment, and in the next there appeared upon the surface, supported by the aforesaid boat-hook stuck into the collar of its coat, a blue, sputtering, sneezing face. “Where—where is Mr. Smith?” again cried the whole party in chorus. It was the boatman who was supporting the submerged gentleman, and who gradually hoisted him further and further out of the water, answered the question by the remarkable counter inquiry of “Is this the gent?” The interrogation being put in the most perfectly stolid and uninterested voice, as though drowning gentlemen were as plenty at the bottom of the Thames as mud and broken ginger-beer bottles.

And so the old Laureate is gone. It is some years since I saw him last, in the Strangers’ Gallery of the House of Lords—a hard-visaged patriarch, with serene eyes and thin grey hair. A friend, who spent a portion of last autumn upon the banks of Windermere, had continued opportunities of meeting him. The poet then appeared pale and hearty. He used to wander about in a broad-brimmed straw hat, which he had brought from Leghorn. A common topic of conversation with him at that time was Mr. Layard’s discoveries in Nineveh, in which he appeared to take deep interest. The Laureate, however, was frequently inclined to be jocular; but, from what I hear, he could hardly be said to have shone with anything like eminent lustre in the facetious line. The author of the “Excursion” was no “wag.”

But two links—those of Thomas Moore and Samuel Rogers—now remain, to connect the present race with the bright galaxy of the poets who sprang from the mental clash of the great French revolution. It is odd that the men of the *salon*, the men of brilliant dinners and routes and balls, should have survived the austere-living hermits of the fields and the woods, the mountains and the lakes. Yet Southey and Wordsworth have left the Bard of Memory and the Singer of “Lalla Rookh” behind them. It is to be feared, however, that the brilliant and satiric, the witty and convivial Tom Moore, will not linger very long after his rival in a very different school. The glorious mind, which conjured up so many a gorgeous vision, and put into satiric words so many a biting witticism, is understood to be darkened, so as to leave but little hope of any permanent recovery of its powers. Wordsworth preserved his faculties to the end. How thoroughly he had outlived the world of ridicule which would have crushed any spirit less mildly sagacious and calmly self-relying than his! He saw many of his quondam assailants sitting at his feet, as at those of Gamaliel. I remember Alan Cunningham once saying to me, “Early in life I was infected by the blue and yellow phobia, and laughed at Wordsworth; but afterwards I saw my error, I confessed to the poet, and he forgave me!”

How constant was Wordsworth’s habit of idealising the most common things. This was, perhaps, that quality which most exposed him to ridicule. Many of my readers, no doubt, recollect the famous apostrophe to the Highland girl at Inversnaid, on Loch Lomond, ending—

The cottage small,
The rock, the bay, the waterfall—
And thee! the spirit of them all!

A very few years after this was written I saw “the spirit of them all.” She was a strapping middle-aged woman, engaged in loading a cart with litter from a stable!

I have mentioned Rogers as belonging to the Wordsworthian and Coleridgean era. But his reminiscences stretch further back into the brave old world—of periwigs, and knee-breeches, and silver buckles—when gentlemen wore three-cornered hats and laced coats—and Dr. Johnson carried Boozey to Bolt-court to drink a dish of tea with Mrs. Williams. Rogers was once *very near* seeing Dr. Johnson, and this is how he tells the story:—

“I was a boy and I wrote boyish verses. I was proud of them myself, but I wanted better authority to confirm their merits. Then the Doctor was the grand literary autocrat, the grand builder up and puller down of literary reputations. I took counsel with myself—a bright thought struck me—I plucked up courage, made up my poems in a bundle, and sallied forth to ask the Doctor to pass sentence upon my rhymes. But all the way to Bolt-court my courage kept dribbling out of my fingers’ ends. An interview with the great bashaw was a terrible thing, and I had rashly hazarded it. However, I would *not* turn back. I stalked up Bolt-court upheld by an awful resolution; I stood upon the doorstep—the Doctor’s door-step; I paused for an instant, and then, with a beating heart and a trembling hand—knocked. The sound rang sharply amid the tall houses. That sound undid me. It brought the full measure of my boldness flashing before me—I paused trembling—I heard steps inside—it might be Frank, the black servant—it might be the Doctor himself! Awful alternative!—I leaped off the door-step—and fled!”

Dr. Johnson died soon after, and Rogers never saw him.

Has any casual reader of art-criticisms ever been puzzled by the occurrence of three mysterious letters as denoting a new-fashioned school or style in painting lately come into vogue. The hieroglyphics in question are “P. R. B.,” and they are the initials of the words “Pre-Raphaelite Brotherhood.” To this league belong the ingenious gentlemen who profess themselves practitioners of “Early Christian Art,” and who—setting aside the Medieval schools of Italy, the Raffaelles, Guidos, and Titians, and all such small-beer daubers—devote their energies to the reproduction of saints squeezed out perfectly flat—as though the poor gentlemen had been martyred by being passed under a Baker’s Patent—their appearance being further improved by their limbs being stuck akimbo, so as to produce a most interesting series of angles and finely-developed elbows. A glance at some of the minor exhibitions now open will prove what really clever men have been bitten by this extraordinary art-whim, of utterly banishing and disclaiming perspective and everything like rotundity of form. It has been suggested that the globe-shape of the world must be very afflictive to the ingenious gentlemen in question. Sydney Smith said that Quakers would, if they could, have clothed all creation in grey. The “P. R. B.” would be bolder still, for they would beat it out flat, and make men and women like artfully-shaped and coloured pancakes.

THE THEATRES.

HER MAJESTY’S.

On Saturday, “*Linda di Chamouni*” was given for the first time this season. It is needless to remind our readers, that in this opera—up to that hour never very successful—Mdme. Sontag made her reappearance last season, after an absence from the stage of nearly twenty years. The performance of Saturday was looked to with much curiosity, as affording an opportunity of judging Mdme. Sontag’s powers as compared with those she exhibited on her first appearance last season. The result of this comparison is highly favourable, the improvement being palpable in her acting as well as in the quality and power of her voice, which practice was expected to strengthen. This was strikingly exemplified in her cavatina “Ah, luce di quest’ anima,” which was warmly applauded and encored; but a graceful acknowledgement of this honour was the only answer to the acclamations. Subdued feeling and an exquisite sense of the dramatic exigencies of the part is expressed in every musical phrase she utters, with so little apparent art, that the dramatist’s and composer’s ideas are kept up in striking relief. With her habits of the highest sphere of society, still, whilst Sontag sings *Linda*, we see nothing but the simple-hearted mountain girl, so thoroughly does she identify herself with the part. In the scene where her father comes and implores her assistance, her struggles between shame and filial affection are admirably depicted. After the malediction, there is that soft melancholy about her whole performance that goes at once to the heart of the spectator. In the last act, when she is restored to reason, and recognises her parents and her beloved *Carlo*, the audience is no less stringently made to share in her delight. Independent of the numerous encores, Mdme. Sontag was most warmly applauded after every passage she sang, and was twice recalled after the fall of the curtain. The other great feature of this night’s performance was the second *début* of Signor Baucardé, in the part of *Carlo*. So admirably is this young artist’s voice suited to the music of Verdi, that we entertained doubts of its being equally adapted to the lighter style of Donizetti. To our great surprise, however, we found that Signor Baucardé was, if possible, more at home in *Carlo* than in the part in which he made his first appearance. The beauty and freshness of his pure genial voice, which he manages admirably, without effort or metrical ornament, won for him well-deserved plaudits; and his execution of the air “*Linda si ritirò!*” was so exquisite as to procure a general call for its repeat.

A contralto of great reputation from La Scala, Mdme. Ida Bertrand, made her first appearance on this occasion in the part of *Pierotto*. She is thirty years of age, and is not handsome; but she has a powerful voice of most extended register, great science and dramatic efficiency. Her execution of the first air, “Ah! carl luogh!” though impaired by her nervousness, was such as at once to stamp her as a public favourite. Her cavatina in the second act, likewise encored, and the points she made in singing the concerted pieces, showed her to be a thorough adept in the vocal art. Colletti and Belletti maintained their habitual supremacy, and F. Lablache was a very creditable *Marchesa*. The magnificent chorus, “*Eccol!*” was encored, and the whole performance was worthy of Her Majesty’s Theatre. This opera was repeated on Tuesday, with no diminution of effect, except a cold which somewhat veiled the powers of Signor Baucardé.

ROYAL ITALIAN OPERA.

Rossini’s “*Donna del Lago*” was performed on Saturday night, followed by the second and third acts of “*Masaniello*.” The house was fully and fashionably attended, and the singing and acting of Grisi and Mdme. de Meric, Tambrlik, and Mario produced much enthusiasm.

On Tuesday night, the third representation of “*Zora*” took place, and the opera was magnificently executed. The last three acts created a powerful sensation; but the *finale* of the third act was again attended with an excitement rarely witnessed in our theatres. The instrumental introduction to this opera was beautifully played; the piano in the andante was exquisite. The opening chorus of lamentation, and the quatuor, with chorus in 3-4 time, “*Nume pessente*,” were finely sung. The andantino of the duo “*Ah se pol così!*” was given by Mdme. Castellan and Tambrlik with the most refined sentiment. The march of the Bactrians is European; the spectacle accompanying it was cleverly got up. The most lovely duet between *Anaide* and *Nicotri*, “*Tutto mi ride*,” was irretrievably ruined by the harshly-guttural tones of the contralto; the only drawback in the cast was this part of *Nicotri*. The double quartett, “*All’idea*,” and the *prestissimo* of the *finale* were splendidly executed. The *Chorus* in C minor opening the second act, “*Ah! chi ne aiuta*,” is a sublime inspiration. It is curious to compare this choral gem with precisely the same subject treated by Handel, in “*Israel in Egypt*”—“*He sent a thick darkness*.” Nothing can be more opposite than the mode of treatment of each composer; but genius has equally inspired both writers. More heart-penetrating sorrow in this gem of Rossini, and a sensation of greater mental prostration at the visitation of the plague of darkness, have never been conveyed in music; with the melodious impulse of the southern musician is combined the profound science of the German master-minds. It was superbly executed by the chorus, and the solos by Mdme. Vera, Tambrlik, and Tambrini most artistically given. The masterly accompaniment to the recitative of “*Zora*,” and the succeeding quintetto, did not elude attention, the latter narrowly escaping an encore. The well-known duo between Tambrlik and Tambrini, “*Parlar, spiegar*,” was rapturously re-demanded as usual, and the singers called for after the encore with acclamation. Mdme. Vera, in the somewhat ungrateful *finale* of the second act for *Sinaiide*, “*Ah! d’un afflito*,” distinguished herself well: the instrumentation to this solo and chorus is very piquant and interesting. The gorgeous spectacle of the third act, with its ballet music, is preceded by a march and recitatives of *Osiris*, the High Priest, admirably declaimed by Tagliafico. The orchestration to the recitative of *Aufid* (*Soldi*), announcing the overflow of the Nile, is another remarkable piece of writing. The round, “*Mi manca la voce*,” sung with such subdued feeling by Castellan, Vera, Lavia, and Tambrlik, was unanimously encored: for thirty years this quatuor has maintained its place in the concert-room, and it is as fresh as if written yesterday. The *finale* electrified the house: the marvellous energy with which the principals, band, and chorus combined to give force to the outbreak of religious rage and despotic persecution, was irresistibly impulsive, and imparted itself to the auditory, who on every occasion have not only encored the *stretto*, but have called on the leading singers, and then insisted on the appearance of the conductor, Mr. Costa. In this *finale*, the chromatic cadenza of the tenor Tambrlik, delivered from the chest with thrilling power, always gains for him a special ovation amidst the “war of elements.” The last act, indeed, suffers from this prodigious excitement, although it contains a charming duo between Mdme. Castellan and Tambrlik, “*Quale assalto*,” and a grand scene for her of immense difficulty, which she sings with consummate skill, ascending to the highest notes of the soprano, and descending to the register of the contralto. In the Paris version, a storm movement and a cantique take place after the celebrated prayer, “*Dal tuo stellato*;” but, here, the opera ends with this last piece: during its progress the dark scene gives way to the gates of Memphis, with the departure of the Bactrians for the promised land, illustrated in our last Number, and which Grievs and Telbin have skilfully copied from the popular engraving of the Isrealite departure from Egypt.

With the exception of “*William Tell*,” there is no opera of Rossini in which his genius is more strikingly evinced than in his Parisian version of “*Mozart*;” and although the change of subject to “*Zora*,” the *libretto* of which, by the way, has been clumsily and badly concocted, must seriously affect, in our Italian version, the dramatic interest of the story, still the opera is a masterpiece as a conception, and its execution here exhibits a degree of musical skill worthy of the best days of the Parisian “*Académie Royale*,” which was so completely revolutionised by its production.

Of the revival of Meyerbeer’s “*Huguenots*,” on Thursday night, we must postpone our notice until next week.

PRINCESS’.

It is within the recollection of old playgoers, that a three-act drama, taken from the French, and adapted to the English stage by Howard Payne, entitled “*Thérèse, or the Orphan of Geneva*,” was produced with the greatest success at Drury Lane Theatre, in February, 1821—Miss Kelly sustaining the part of the heroine, and Wallack, Cooper, Barnard, Knight, Gattie, Mrs. Egerton, and Mrs. Harlowe being included in the cast. Another version of this drama, called “*Henriette*, or the Farm of Senange,” was done the same month and year at Covent Garden Theatre, with Mrs. Vining, Mrs. Fauché, Mrs. Davenport, Vandenhoff, Abbott, Connor, Blanchard, and Chapman; and a third adaptation was given at the Olympic Theatre. At the revival of “*Thérèse*,” in 1828, at Drury Lane Theatre, with Miss E. Tree (Mrs. C. Kean), Mrs. C. Jones, Cooper, J. Vining, Webster, &c., there was so little encouragement that it was not repeated. Mr. Charles Jefferys has selected this subject for the *libretto* of Signor Schira’s new opera, “*The Orphan of Geneva*,” represented for the first time on Saturday night; and, judging from early impressions, we thought the selection judicious: but it may be doubted whether in these days the very “*Victoria*” melodramatic incidents of the story are not more provocative of smiles than tears—burlesque having destroyed the interest attached to will-forging and “unprotected female” villainy of an advocate, a persecuted orphan, a pious pastor, a farm on fire, one lady stabbed for another, and the innocence of the heroine placed beyond a doubt by the lawyer dropping his papers at the sight of a supposed spectre. Mr. C. Jefferys has, however, treated his materials skilfully, and his poetry is of more than the average quality of *libretto*-concocters. The composer’s music must raise his reputation considerably. If not remarkable for creative genius, it is full of dramatic effect and melodious inspiration. The instrumentation is remarkably elegant, and the general style of the music is flowing and graceful, if not strikingly original—infinitely more acceptable than the would-be profound and elaborately tiresome school, too often the cant of consummate musicianship. The overture, which was encored, is the least successful piece—it is noisy and over-crowded with subjects. The opening chorus for female voices is pretty: there is a very clever unaccompanied sextette, “*What fearful mystery*,” which was re-demanded; and the finale of the first act displayed Signor Schira’s skill in the combination of choral and orchestral effects. The part-song, in the German form, in the second act, “*The flocks are in the fold*,” is both skilful and poetical. The duo, “*Turn not from me these lovely eyes*,” is full of passion; and the duo, “*Hear me, nor tremble*,” is also good. The trio and canone, “*My tears and prayers*,” is ingenious and appropriate; and the finale, in which there is a prayer, “*Guardian Angel*,” nicely harmonised, is effective; and the bravura of the “*Orphan*” with the *axiom*—after having been accused of forgery, robbery, and assassination—that “*All is for the best*,” enabled Miss Louisa Pyne to excite her auditory by her brilliant vocalisation. One fault in this opera is that there are too many solos—five for the *prima donna* (*Thérèse*), two for the tenor (*Count de Morville*, Mr. Allen), a buffa polka aria for Mr. Wynn (*Levine*), a bass song for Mr. Wells (*Carvin*), and a ditto for Mr. R. Latter (*Picard*). Miss Villars was the *Countess de Morville*, Miss Somers *Briget*, and Mr. H. Corri *Fontaine*. Of these airs, those sung by Miss L. Pyne, “*A poor unfriended outcast*,” “*My young days are o’ershadowed*,”

and “*Let me soar on the wings*,” charmingly instrumented with harp obligato and by Mr. Allen, “*Unhappy maid*,” are elegant and felicitous effusions. The principal singers and Signor Schira were called for; but it is to Miss Louisa Pyne’s delightful singing that the composer is greatly indebted for success, as the general execution, especially of the concerted pieces, was weak and unsteady. The “*Orphan of Geneva*” will alternate successfully with Auber’s “*Gustavus*” until the close of the season, when opera will cease; and, in October, Mr. and Mrs. Charles Kean enter upon the dramatic management, with the Keeleys. London will then be actually without a single theatre for English opera, being the only capital in Europe in which this anomalous state of “things musical” will exist.

DRURY-LANE.

On Wednesday, the tragedy of “*Sophocles*,” with the music of Mendelssohn, in which Mr. and Miss Vandenhoff several years since won a high reputation as the *Creon* and *Antigone*, was reproduced on a similar scale to that on the previous occasion. The acting of the two principal characters was again distinguished by its classical dignity; and that of Miss Vandenhoff merits especial mention for its sustained passion and statuque beauty. The chorus, as on the former production of the drama, was certainly improvable; but the difficulty of the task must be taken into account. The severity of the classical style cannot but act beneficially on the taste of the public; and the occasional exhibition of it is therefore to be encouraged.

LYCEUM.

The “*Island of Jewels*” having run a hundred nights, the performances at this theatre have been varied. Previous to the new piece of “*Cymon and Iphigenia*,” the dramas of “*Not a Bad Judge*” and “*Delicate Ground*” were revived on Monday; and, on Wednesday, “*Charles the Twelfth*,” concluding with “*Two in the Morning*.” The Easter spectacle continues attractive.

SADLER’S WELLS.

On Tuesday evening the play of “*Retribution*” was performed for the author’s benefit, on which occasion his daughter made her *début* in the part of *Alice Raby*, and produced a favourable impression.

SURREY.

A new three-act drama, entitled “*The Fugitive, or Duty and Honour*,” by Mr. Moreno, was produced on Monday. The fugitive is *Prince Charles Edward* (Mr. Shepherd), who claims protection from *Lady Catherine Forbes* (Mdme. Ponisi), and thereby so compromises the lady, that her husband, *Sir Duncan Forbes* (Mr. Creswick), is continually excited to suspicion and jealousy. The wife is compelled to resort to all manner of expedients and subterfuges, which give to the drama the interest and perplexity of a comedy of intrigue. The *embroglio* is exceedingly well managed, and the second act proved highly effective. It would have been well, however, if the entire treatment had been comic, as the attempt to impart a passionate colouring to the distresses of the husband partly fails from the unreality of the motive. The piece was very efficiently acted, and commanded the applause of a numerous audience.

</

Sunday a benefit for the victims of Angers took place at the Théâtre Italien, Anglais, in the first act of "Il Barbier" and Madame Ronconi, Moriani, and Ronconi in "Maria di Rohan."—The Philharmonic Society has given its fourth and last concert for this season at the Salle Cecile. Portions of Berlioz's "Damnation de Faust," Weber's "Invitation à la Valse," scored by Berlioz, the "Athalia" overture of Mendelssohn, a march by David, violin solos by De Kontski, and airs by Madame Laborde and M. Roger, were included in the scheme. The first representation in Berlin of Meyerbeer's "Prophète" was to have taken place last Sunday (the 28th ult.), for the *début* of Viardot in *Fides* (in German). It appears that such was the interest created to be present at this performance, that the office was crowded the night before the morning of letting places as early as nine o'clock, and the applicants formed three distinct *queues* or lines, under the organisation of the police of Berlin—*constab'ers*, as they are termed.

FINE ARTS.

HISTORIC RELIQUES. Drawn from the Originals and Etched by JOSEPH LIONEL WILLIAMS. Part I.

The Engravings in the ILLUSTRATED LONDON NEWS so frequently bear evidence of the spirit of revivalism which characterises the art-manufactures of the present day, that we need scarcely add a word upon this peculiar indication of public taste. It has, without doubt, suggested the present work; which, besides being a sort of museum for the historian and antiquary, will have claim upon both the artist and the manufacturer for the beautiful examples of form and style which it is the object to present for their admiration and adoption. The several Reliques, it is proposed, shall have historical attraction as well as artistic excellence; and when we recollect how vast a number of these treasures is possessed by distinguished families, and the readiness with which they are placed at the disposal of artists, we may anticipate interest of a very superior character, as well from the Illustrations selected as from the accompanying descriptive details. These, by the way, will be further embellished with engravings of the olden depositaries of the Reliques, and illuminated initials of a corresponding period.

The "Historic Reliques" will be issued in parts, each including three etchings, coloured. The part before us contains a pair of Silver-gilt Andirons, originally made for King William the Third, and kept in the Gold-Plate Room at Windsor Castle. Each is surmounted by a boy bearing a basket of fruit, and the acanthus, laurel, and palm, are the main embellishments.

Next is a pair of Candelabra, now in the Cathedral of St. Bavon, at Ghent, but which formerly belonged to Charles I. They are of copper, once gilt, and upwards of ten feet in height. As a tail-piece to the letterpress is a nicely engraved vignette of Whitehall, circa 1670.

Thirdly, are a Cup and two Salets, of silver-gilt, known as the "Founder's Plate" of Christ's College, Cambridge, and originally the property of Margaret, Countess of Richmond. The Andirons are enriched with strawberry-leaves, roses, oak-leaves, and acorns, in bands, and its cresting and pierced-work are very beautiful. From the arms which the Cup bears it is supposed to have belonged to the Protector, Humphrey, Duke of Gloucester. The Salets are enriched with the rose, portcullis, and fleur-de-lis.

The objects engraved in this Part are good specimens of the historic interest and artistic character which it is proposed to blend in the work. The Illustrations and details are alike in *con amore* spirit; the artist-author luxuriates in his vocation, and the results redound to his taste and judgment. The work is published at a low rate (for books of this class), and it deserves to become popular.

THE DIORAMA OF IRELAND, CHINESE GALLERY.—On Monday his Royal Highness Prince Albert, attended by Col. Gordon, honoured this exhibition with his presence, to inspect the picture of Ireland. The Prince expressed himself greatly pleased with the fidelity of the various scenes as they passed before him, of which he had evident recollection: Glengariff seemed especially to interest his Royal Highness from the grandeur and beauty of the scene. Upon leaving the gallery, Prince Albert complimented Mr. Philip Phillips on the excellence of his painting.

MR. HARVEY'S LECTURES AND DISSOLVING VIEWS.—We have already noticed the atmospheric American landscapes of Mr. Harvey, exhibited at the Gallery of Illustration, in the Haymarket, as being distinguished for their characteristic minuteness of detail. On Friday that gentleman delivered a lecture on American scenery, accompanied with a profuse series of dissolving views, equally remarkable for their precise truth and peculiar beauty. They have indeed high merits as works of art, and altogether are the most delicious things that we have lately witnessed.

NATIONAL SPORTS.

THE TWO THOUSAND GUINEAS DAY, AT NEWMARKET.

THAT which the Derby is at Epsom, and the Cup at Ascot, is the anniversary of the Two Thousand Guineas Stakes at the metropolis of the Turf. With such appliances of place and means of circumstance, it is the climax of horse-racing. It concentrates the *élite* of the sporting circles; it sets before them the most famous couriers of the world in their "way of life," and that, too, upon a scene which, so to speak, is to the matter made. The weather was fresh and fair upon this accountable occasion, which fell, in the present year, on Tuesday last. A gala is nothing without its lion: ours has one that "roars like any sucking dove." Which would be the very last spot in this planet where you might expect to meet with a race-horse? An *Equity* Court. . . . You will conceive, then, what sort of a sensation awaited those who assembled at Newmarket in April, 1850, where they were about to see in the first favourite for the approaching Derby a ward of Chancery! That is to say, should they be fortunate enough to encounter him in his morning walk: access to his presence at home could only be had by passing over the remains of a sentinel, that kept watch and ward over him night and day with a double-barrelled gun. Such is Bolingbroke at these presents—the first of his species, probably, that ever occupied the post of honour at Tattersall's under the especial auspices of the Lord Chancellor.

It is the forenoon of the great Olympic festival: scene, an antique, straggling street, about which are scattered a Royal palace, an aristocratic club, and other orders of architecture and society from the Corinthian to the plebeian inclusive. Adown it wind slowly long "strings" of horses, and hurry solitary youths in suits of secondary swaddling-clothes, returning from their assigned exercises—these from acquiring power, and those from "wasting." The "Rooms" with Lords and *lacqueys* overflow; and stars and garters mingle in communion with fustian jackets, and faces which compliment the "wide-awakes," from beneath whose ample brims they peer, "as keen but not as polished as your sword." It is an hour beyond noon, and the *venue* is removed to the Heath. Few, and at wide intervals, move the chariots; but the horsemen are legion. Of the horsewomen, who may essay to speak fittingly? Mark you who manages that peerless brown charger, with matchless grace? It is the Countess of Sefton. Who are those riders twain of beauty? Sisters are they—the ladies Keane and Piggott. The racing has begun. It opens with a sweepstakes over the Beacon course, the goal of which is on the threshold of the town. The journey is a long one—the first to reach home being the Duke of Bedford's Quasimodo. Then follows the Coffee-Room Stakes, ending in a dead heat between a filly of Lord Oxford's and a colt of the Duke of Bedford's. To this succeeds the race of the day, the Two Thousand Guineas Stakes—27 subscribers and half a dozen runners. The appearance of the Heath exceeds all former precedent; such a multitude was never before seen at Newmarket. Pity the provision for their entertainment was so low, both in quality and quantity. The field is a wretched sample—not one in it even second-rate. The race—Pitsford is first by a neck, and Beehunter (second) beats Hardinge only by a like distance. But the winner could have achieved a more brilliant victory had it been so will'd. Alfred Day, who rode him with the energy of youth and the caution of long experience, never "came" till half way up the hill inside the cords; he could have made it a couple of lengths, had such been the discretion of the stable. Pitsford won't win the Derby. Will Bolingbroke, the Chancery champion? So many good judges surmise; but James Robinson, the *maestro* of the course, is said, also, to be so ill that he may not be able to ride him. William Boyce, who in that case would paraderoute be "up," is excellent of fidelity, but not so famous for horsemanship. What a riddle is Epsom!

Next week the venue will be laid on the banks of the Dee, the crack race of the meeting being on the list for Wednesday; the field, there is little doubt, will be large enough to draw for three ranks—a proceeding rendered indispensable by the narrowness and shape of the course: those who get good places will have the best of it; but, irrespective of each, John Day's powerful lot seems likely to carry all before it; to use a sporting phrase, it will be "hard to beat." The racing will occupy four days, commencing on Tuesday, and, even without the aid of heats, which we hear have been abolished, will leave nothing to complain of on the score of quantity. The importance of this meeting has induced the cricketting and aquatic authorities to keep their calendars "blank."

NEWMARKET FIRST SPRING MEETING.—MONDAY.

SWEEPSTAKES of 50 sovs. Mr. Stevens's Knight of Gwynne (Marlow), 1. Duke of Richmond's Harrow Scarum (Flatman), 2.

HANDICAP SWEEPSTAKES of 20 sovs each.—Duke of Bedford's Newport (Pettit), 1. Colonel Peel's Vasa (Flatman), 2.

SWEEPSTAKES of 10 sovs each.—Mr. Newton's Falcon (Rogers), 1. Mr. W. Stebbing's Osbaldeston (F. Butler), 2.

MATCH, 300.—Duke of Bedford's St. Rosalia (Pettit), 1. Lord Clifden's Surprise (Pearl), 2.

SWEEPSTAKES of 20 sovs each.—Mr. Stevens's Knight of Gwynne (G. Brown), 1. Mr. Ford's c. by Lanercost (Dockeyray), 2.

SWEEPSTAKES of 300 sovs each.—Col. Anson's Don Juan (F. Butler), 1. Mr. R. H. Nevill's Letitia (Flatman), 2.

FIFTY POUNDS.—Mr. W. S. Stanley's Fire-eater (Chappel), 1. Mr. W. Stebbing's Westow (Bashan), 2.

MATCH, 200, h ft.—Lord H. Lennox's William the Conqueror received forfeit from Lord W. Powlett's c by John o' Gaunt.

TUESDAY.

SWEEPSTAKES of 300 sovs each.—Duke of Bedford's Quasimodo (F. Butler), 1. Lord Eglington's Testator (Marlow), 2.

THE COFFEE-ROOM STAKES of 50 sovs each.—Duke of Bedford's Bordeaux and Lord Orford's f. by Slane ran a dead heat. The Duke of Bedford and Lord Orford having agreed to divide the stakes, Bordeaux walked over.

The Two Thousand Guineas STAKES of 100 sov. each.—Mr. H. Hill's Pitsford (A. Day), 1. Lord H. Lennox's Beehunter (N. Templeman), 2.

HANDICAP SWEEPSTAKES of 10 sov. each.—Mr. Newing's St. George (T. Smith), 1. Mr. Jaques's Thringarth (Bartholomew), 2.

SWEEPSTAKES of 10 sovs each.—Mr. Delamere's Telegraph (Bartholomew), 1. Lord Exeter's Bishop of Romford's Cob (Norman), 2.

QUEEN'S PLATE of 100 guineas.—Duke of Bedford's St. Rosalia (F. Butler), 1. Lord Exeter's Tophana (Flatman), 2.

WEDNESDAY.

SWEEPSTAKES of 50 sovs each.—Mr. Ramsbottom's Beebee Bunnoo (S. Mann), 1.

Lord Glasgow's c. by Inheritor or Jerry (Flatman), 2.

SWEEPSTAKES of 50 sovs each.—Lord Lennox's Beehunter (Flatman), 1. Mr. Howard's Chieftain (A. Day), 2.

PLATE of 50 sovs.—Mr. W. Edwards's Whitstone (W. Boyce), 1. Col. Peel's Vasa (Flatman), 2.

SWEEPSTAKES of 50 sovs each.—Duke of Bedford's Bordeaux (F. Butler), 1. Mr. Combe's Necklace (R. Cotton), 2.

SWEEPSTAKES of 50 sovs each.—Mr. Payne's Crucible (Flatman), 1. Lord Clifden's Rathmunes (Pearl), 2.

HANDICAP SWEEPSTAKES of 20 sovs each.—Mr. Barne's Sotterly (Flatman), 1. Mr. C. Marson nd. Pius IX. (Pettit), 2.

SWEEPSTAKES of 50 sovs each.—Duke of Rutland's Ondine (Boyce), 1. Mr. Combe's The Trump (R. Cotton), 2.

HANDICAP PLATE of 50 sovs.—Duke of Rutland's Fire-eater (Chappel), 1. Captain Lowther's Watchdog (Dockeyray), 2.

THURSDAY.

SWEEPSTAKES for Three-year-olds.—Falcon, 1. Colt by The Nob, out of Harmony, 2.

SWEEPSTAKES for Two-year-olds.—Ch. f. by Slane, out of Receipt, 1. Beaute, 2.

The ONE THOUSAND GUINEAS STAKES.—Exotic filly, 1. Tiff, 2. Won by a head.

SWEEPSTAKES for three-year-olds.—Bullfinch, 1. Visito, 2.

QUEEN'S PLATE.—Fernhill, 1. Retail, 2. Fire-eater, 3.

LATEST BETTING AT NEWMARKET.

CHESTER CUP.

8 to 1 agst Peep-o'-day Boy	14 to 1 agst Glauca	33 to 1 agst John Cosser
10 to 1 — Escladous	16 to 1 — Ellerdale	33 to 1 — Roland
12 to 1 — Miss Ann (t)	18 to 1 — Chantrey	33 to 1 — Woolwich
14 to 1 — Fugleman (t)	20 to 1 — Cork	33 to 1 — Priestess
	30 to 1 — St. George.	

DERBY.

6 to 1 agst Bolingbroke	14 to 1 agst Chichester	30 to 1 agst Penang
6 to 1 — Clischer	16 to 1 — Midlow	31 to 1 — Knight of Avenel
9 to 1 — Mayors	17 to 1 — Italian	50 to 1 — Delcoo
11 to 1 — Voltzeur	17 to 1 — Pitsford	40 to 1 — Blarney
14 to 1 — The Nigger	20 to 1 — Nutshell (t)	

CHESS.

TO CORRESPONDENTS.

J W B.—Chess is a game of chivalry. In all cases where a lady plays with a gentleman, she must be permitted to dictate the terms upon which you four-move Problem is composed, though clever and ingenious, has become hackneyed of late.

SIR G S.—A private communication has been forwarded

MAJOR J. St Peterburgh.—An acknowledgment has been despatched through a sure channel

BORDENER.—The Anniversary Festival of the Yorkshire Chess Association is appointed to be kept at the Assembly-Rooms, Leeds, on Wednesday, the 22nd of May. Applications for tickets should be made to the honorary secretary, Mr. Wheelhouse, 2, Britannia-street, Leeds.

CHI S.—The *Europa* has duly brought us the remaining games of your Washington Match, and those of the late contest between Messrs Lowenthal and Turner. We shall look anxiously for your games with the former; and shall expect them, and Mr Dudley's, by the next mail. In return for your promptitude, will take care the "commissions" are not forgotten.

W G.—An obvious mate in three moves

ASPIRANT.—Mediocrity is safe. Be content with the position you have reached—

B W F.—We cannot decypher the biographical details of your diagrams. If you would simply give

Black Queen, and that the all would be plain enough for us, and easy for you

AN OLD SCHREIBER.—It is a great mistake to suppose that the Chess Enigmas we give each week are inferior to the Problem, because the latter have diagrams. The Enigmas are in

every respect equal to them, and frequently superior

J C T. Barton.—See the notice to BORDERER. The play will commence at 10 A.M., and the dinner take place at six in the evening

GIUSEPPE.—You can claim a Queen, or any other Piece you choose, for every Pawn which reaches his 8th sq, without reference to what Pieces you may at the time have on the board

DEVON.—The ten volumes of the *Chess-Player's Chronicle*, to be had of Hastings, the publisher of Carey street. 2 Get Bûlgare's celebrated German treatise.

ZOHAR.—The new men of the club size in ivory, a truly regal set of chess pieces, may now be seen at Leuchars', in Piccadilly; from whom, too, you will probably obtain the rules, and a list of members of the St George's Chess Club

SOUTHERN.—The annual subscription to the St George's Chess Club, including free access to the famous Polytechnic Institution, and the use of a library, reading-rooms, &c., is three guineas for town members, and one guinea for country residents. No entrance fees, and no responsibility whatever. We are surprised there should ever be a vacancy.

AMATEUR, Manchester.—They shall be examined

H M. B. kenhead.—Your "first attempt," as might be expected, is a failure. Try again, you will master it next time

SOLUTIONS by F G R, DEREVON, BLACK AND WHITE, ARGUS, S P Q R, M P, F R S, A R G U E A N, D D, O F F O R D, S W, O F F O R D, E T O N I E N S I S, G, B R I T O N C O L L E G E, C A M K, B E L L A R Y, J A W, S T, E D M U N D, C S, R O M F O R D C H E S S - C L U B; A N A M A T E U R, M A N C H E S T E R; H E R M A N M E D, L E I C E S T E R; R E V C S L, R E V G V H, a r e c o r r. A l l o t h e r s a r e w r o n g.

C M J.—Its only fault is being too obvious

| BELLARY.—Many thanks

FASHIONS FOR MAY.

all a puffing of net at the top of them, the whole being fastened to the apron with a rosette of ribbon. A precious gem is usually in the centre of the rosette, either diamond, emerald, or ruby, according to the colour of the dress. Wreaths are worn very full, composed of flowers and fruits of every kind: they are placed on the forehead, and the bunches at the end of them are long, and fall on the neck. Bouquets in the shape of bunches are put high up on the body of the dress. Such is the mania for mixing fruits of every kind, that some even wear small apples, which are, however, infinitely less graceful than bunches of currants, grapes, and tendrils of the vine. So decided is the love of massive ornaments, that roses and poppies of enormous dimensions are preferred. Wreaths of delicate flowers, lightly fastened together, falling upon the shoulders, are, however, always the prettiest for young persons of middle or slight stature, who cannot well carry off these heavy garlands of fruits.



CRINOLINE HAT, FOR OPERA, &c.

The simplicity which hitherto seemed to be the peculiar attribute of the fashions for this season, has given place to an extreme elegance, that reminds one strongly of the middle ages. We have never seen ladies wear so many ornaments. Bonnets, dresses, and mantles are trimmed all over with puffs of net, flowers,



STRAW HATS, FOR PROMENADE.

Worsted lace is the height of the fashion for mantles, which are trimmed with quillings of this article, plaited in the old style. *Glacé* silks, deep blue and yellow, green and lilac, chocolate and white, are the most worn. Italian and China silks are the dresses for this time of year. Damask and *glacé* barbages also dispute the palm. The dresses are made with several flounces, narrower than last year, and more numerous. The flounces of barbage dresses are made on the straight. Nearly all the sleeves of visiting dresses are Chinese, or "pagoda" fashion. The bodies are open in front, and laced down to the waist. Low dresses are made falling on the shoulders, and straight across the chest; others are quite square, and others again are made in the shape of a heart before and behind. Opera polkas are worn short, with wide sleeves, and trimmed with large bands of ermine. Open-work straw bonnets of different colours are adopted, and are most seasonable for spring, especially in lilac or ornamented with branches of lilac. White drawn silk bonnets are much worn, but are covered with fullings of net. Drawn lace and crape bonnets begin to appear, and already black and white lace bonnets are being prepared. Branches of fruit are much worn upon these last-mentioned bonnets.



CRINOLINE HAT.

and lace. A great change has taken place in the width of the skirts, which, from being very large, are now worn almost narrow. Ball dresses à *tablier* (viz.; with an apron trimming) are much in vogue, covered with puffs of net; the three flounces of lace forming the trimming at the bottom of the dress have



THE TULIP BONNET.

As May is decidedly the gayest month of fashion, we have engraved a few of the elegant novelties, in addition to our illustration of whole-length costume. First are two Crinoline Hats, of open pattern, trimmed generally with a flower or feathers, and worn to the opera, &c.

The broad-brimmed Straw Hat in the centre is for the promenade.

The Tulip Bonnet is composed of white silk, covered with white spotted tulle; the edges of the front foliated



STRAW HAT.

The Straw Bonnets are of dark-coloured ground, ornamented with fine open straw-work.

The elegant black Lace Jacquette, worn by the lower figure, has loosely hanging sleeves.



PARIS FASHIONS FOR MAY.



LACE JACQUETTE.



Allegretto.



MUSIC BY EDWARD LODER.



POETRY BY DESMOND RYAN, Esq.

Come with thy smile, come with thy tear; I love thee best of all the year. Out in the fields 'tis sweet to stray, When first the trees look green - ly gay, And nest - ling birds with - in the grove A - wake their tune - ful strain to love!

poco ritard.

Child of the Sea - sons, blithe-some Spring! That hope to all on earth dost bring! Come with thy smile, come with thy tear; I love thee best of all the year! I love thee best of all the year!

f



The snowdrop, firstling of the shower,
The violet, thine own favourite flower,
Nursed by the winter, gather might,
And peer into the dazzling light.
Fair as the hawthorn's silver bloom,
The dew-drop glistening on the broom;
All Nature smiles, each living thing
Laughs in thine eye, O joyous Spring!

Child of the Seasons, &c.

The ploughboy's whistle, shrill and strong,
Comes blended with the milkmaid's song;
The low of kine, adown the dale,
And call of bleating flocks, prevail.
All Nature wide—heaven, earth, and sea—
Resounds with varied melody;
Proclaiming loud, in joy most dear,
That Spring, the beautiful, is near.

Child of the Seasons, &c.



CHURCH, UNIVERSITIES, &c.

PREFERRMENTS AND APPOINTMENTS.—The Rev. J. Letherdale to the rectory of Bracon Ash, Norfolk; the Rev. Shadwell Barkworth to the rectory of St. Clement's, Oxford; the Rev. George Porter to the rectory of Lymestone, Devon; the Rev. Haviland de Saumarez to the rectory of St. Peter's, Northampton; the Rev. — Gresley to the vicarage of Boston.

ECCLÉSIASTICAL COMMISSION (IRELAND).—The annual report of the Ecclesiastical Commissioners for Ireland for the year ending 1st of August, 1849, states that 76 benefices have become vacant within the year, consisting of nine dignities, including the united bishoprics of Down, Connor, and Dromore, and the united bishoprics of Limerick, Ardfern, and Aghadoe, 10 prebends, and 57 parochial benefices.

The Rev. Gilbert Elliot has been appointed Dean of Bristol.

The report circulated by a weekly paper, rather notorious for its manufacture of conversions, that the Rev. W. Palmer, Fellow of Magdalen College, Oxford, has succeeded to the Greek Church, is, we have reason to believe, entirely without foundation.—*The Guardian*.

UNIVERSITY OF LONDON.—A special general meeting of the graduates of this University was held on Tuesday evening, at the Freemasons' Tavern, the objects of which were explained by an opening address by Mr. J. R. Quain, who occupied the chair. The first matter to be considered was the propriety of presenting a congratulatory address to the Senate, on the occasion of the meeting to be held on the following day, for the purpose of conferring degrees. This, it appeared, was the first start in public life of the University of London; its first indication of anything like a distinct corporate existence. It had, therefore, been thought expedient to address the Senate on so very important an occasion, and to express the gratitude felt by the graduates at their having established a public day for conferring degrees, as well as for their other exertions in behalf of the University. From such a proposition the chairman thought none could dissent, however much they might have differed, or however much they might hereafter differ, with the Senate on other points. Mr. F. J. Wood, LL.D., spoke in favour of the address, which he considered due to the Senate; though he did not, of course, suppose that, in adopting it, they in any way pledged themselves not to persevere in their endeavours for the attainment of other objects to which the Senate might be opposed. The adoption of the address was seconded by Dr. J. Storras, and the motion was unanimously carried. Mr. G. Jessel, M.A., then moved, and Mr. F. S. Osler, LL.B., seconded a resolution appointing a deputation to present the address; and this having been adopted, a discussion arose upon the two following resolutions:—

That this meeting regrets that the Senate, in providing for the exercise of the powers conferred by the first branch of the supplemental charter, has adopted regulations by which a distinction is made in the tests to which the qualifications of candidates for degrees in the University are to be subjected, irrespective of circumstances of peculiar hardship; and by which a portion of the examination of certain classes of candidates is to be delegated to examiners not appointed by the Senate, and not under their control.

That this meeting is of opinion that the powers contained in the supplementary charter, enabling the University to grant certificates in isolated branches of knowledge, irrespective of any proof that the candidates have gone through a regular and liberal course of education, are inconsistent with the true functions of a university, and will prove detrimental to the interests of education in this country, by discouraging the prosecution of a liberal and extended course of study.

To the power to grant certificates in isolated branches of knowledge the strongest objections were expressed, on the ground that, by such a permission, the institution would be degraded from a university to a mere licensing board, and the gentlemen who had received from it every branch of a liberal education confounded with, and disgraced by, their connexion with men who had merely studied one; whilst, for the privileges given to students from other universities no ground could be shown.

These resolutions having been adopted, the meeting separated.—On Wednesday, a convocation of the University was held in the great hall of King's College, for the purpose of conferring degrees and honours on such candidates as have passed their examination during the twelve months just expired. This being the first occasion on which the ceremony has taken place in public, very considerable interest was manifested, and a large attendance of members and visitors was the result. The meeting was to have been held in the apartments belonging to the University in Somerset-House; but, in consequence of the Surveyors of Woods and Forests having expressed some doubts as to the safety of the large room (now used as the School of Design), an adjournment took place to the great hall of King's College, the use of which was kindly granted for the occasion.

The Right Hon. the Earl of Burlington, Chancellor of the University, took his seat on the throne at two o'clock. Among the noblemen and gentlemen present were his Excellency the French Ambassador, Viscount Mahon, M.P., Lord Overstone, Lord Radstock, the Dean of St. Paul's, Colonel the Hon. E. Cust, Major-General Sir W. Morrison, M.P., Mr. Monkton Milnes, M.P., Mr. Heywood, M.P., Sir E. Colebrooke, M.P., the Right Hon. T. B. Macaulay, &c. The body of the hall was crowded with students and their friends. The registrar having read the report, showing the progress of the students in the various branches of learning, several other degrees of LL.D., M.D., M.A., &c. were conferred.—On Thursday a meeting of students of University College was held at Lawson's Rooms, Lower Gower-street, to consider the conduct of the council in having recently expelled two students from the college. Resolutions were carried deprecating the course pursued by the council as too severe, and soliciting the council to allow evidence to be brought before them which would, in some degree, palliate the errors committed by the students. A memorial founded on the resolutions was also adopted, and a deputation appointed to carry it up to the council.

THE GORHAM CASE.

A large portion of the clergy of the diocese of Gloucester and Bristol have presented an address to the Bishop, declaring that they were troubled at the thought that the guilt of sanctioning heretical opinions may appear to be incurred by the Church. They are perplexed to know how to act for the best in these circumstances, but they implore him, in concert with his brethren, to guide and assist them in taking such steps as may seem to him suitable in this "unparalleled emergency of the Church." The Bishop wrote in reply that he thought with the clergy, that the Court of Appeal in ecclesiastical matters is unsatisfactory, that the episcopate are now deliberating on what shall be done, and he hopes to have the prayers of all who concurred in the address, that by Divine guidance the Bishops may come to a conclusion favourable to the peace and unity of the Church.

In reply to an address from the clergy of Nottingham, the Bishop of Exeter rejoices at the manifestation they have made of "sound Church principles, and earnestness for Christian truth." "The time is coming," he says, "rather is already come, when every one must declare himself if he is faithful. *Individual* confession of the true faith is now necessary, for we have ceased to have security for the assertion of that faith by the laws of the State, and the very possibility of asserting it by Synod is denied to us." He looks on the trial of the Church as appointed in goodness and mercy.

Mr. A. J. Beresford Hope having stated to the Bishop of London how greatly he was distressed at the recent judgment of the Judicial Committee of Privy Council in Mr. Gorham's case, and having expressed his apprehension that some excellent men might be driven by that decision to quit, if not the communion of our Church, yet the offices which they hold in it, the Bishop replied, in a letter dated March 11th, but not published before April 30th, he could readily understand the uneasiness which Mr. Hope, in common with many others, felt at the position in which the Church appeared to be placed by that judgment, but he thought it to be their plain and unmistakeable duty not to desert the Church at such a moment, when she was most in need of support and assistance. "If a vessel," continued the Bishop, "in which you were embarked should spring a leak, you would surely do your best to stop the leak before you thought of abandoning the ship, and leaving it to the mercy of the winds and waves. I would desire you to consider in what respect the recent judgment has so altered the character of our Church as to justify any of her members in severing their connexion with her. That judgment may be erroneous—may be a wrong interpretation of the Church's mind; but it is the interpretation adopted by a few fallible men, not by any body authorized by the Church to settle any point of doctrine; nor can it have the effect of changing any of the Church's doctrines. That of baptismal regeneration stands in her Articles and Liturgy as it did before. That is not denied, nor even questioned by the judgment, the purport of which is, that to those who admit the Church's doctrine of baptismal grace a greater latitude of explanation is permitted than you or I think right. But this, after all, is only the opinion of a court of law, not the decision of the Church itself in convocation. I hold that until the Church's articles and formularies are altered by the authority of Convocation, or of some synod equivalent to Convocation, her character as a teacher of truth remains unchanged. I cannot regard any sentence of an Ecclesiastical Court as finally settling a question of doctrine: that can only be done by a synodical decree; and even then judges may err in their interpretation of that decree, and yet the decree itself will hold good, and in another appeal respecting the very same point of doctrine, another court might give a different judgment. I think, therefore, that nothing short of a formal act of the Church itself repudiating what it has hitherto asserted as truth can warrant a man in quitting her communion. What we really want is a court of appeal so constituted that the members of our Church can place reasonable confidence in its decisions; but it must still be borne in mind that any such court will be liable to errors in judgment, and that it belongs to the office of a judge not to make laws, but to expound them to the best of his ability. Again, then, I say that when the Convocation shall, by a solemn act, reject the doctrine of baptismal regeneration, it will be time enough to think of quitting the Church's pale; but, till that shall happen (which Heaven forefend), to leave her would be an act of schism."

A long correspondence has been published between Mr. Maskell, the Vicar of St. Mary's, Exeter, the Bishop of Exeter, and the Archbishop of Canterbury, relative to the first-named gentleman's doubts as to the doctrines of the Church, and his intention to resign his cure of souls. Mr. Maskell seems to be much disturbed that he has no longer, as he assumes, a guide in the Church for what he is to teach, and that he may teach what he believes to be true, but for want of such a guide may be in error. The Archbishop has vouchsafed a very long reply, in which he referred the reverend gentlemen each to the articles of the Church, he had subscribed, gave them an explanation of the doctrines of the Church, and reminded him of the command of Paul to "preach the word," which, at his ordination, he received authority to do. The Bishop of Exeter thinks Mr. Maskell's doctrine, that every sound branch of the Catholic Church is bound to have doctrinal teaching on all the points mentioned in Mr. Maskell's letter, untenable.

The matter has been twice brought before the Archæs Court within a few days—the last time on Tuesday, when an order was asked for to enforce the Bishop of Exeter's obedience to the motion to induct Mr. Gorham. The Bishop, by his attorney, declared that he had no intention of disobeying, but that he had pressing reasons for not immediately complying. The court ordered the matter to stand over till next court day.

OBITUARY OF EMINENT PERSONS RECENTLY DECEASED.

THE BISHOP OF CLOGHER.

THE Right Rev. Lord Robert Ponsonby Tottenham, D.D., Lord Bishop of Clogher, was the second son of Charles, first Marquis of Ely, brother of John, the second Marquis, and uncle of the present possessor of that title. The Right Rev. Prelate was born the 5th September, 1773; he was educated at Christchurch, Oxford, and, having entered into holy orders, attained the mitre in 1804, by being consecrated Bishop of Killaloe. He was translated to the see of Ferns in 1820, and obtained the Bishopric of Clogher in 1822.

The Bishop of Clogher has always borne his surname of Tottenham; for Tottenham Green, in the county of Wexford, and the other property of the Tottenham family, being inherited by his Lordship, he retained the original name when the rest of his family assumed that of Loftus.

Dr. Tottenham, while Bishop of Killaloe, married, in 1807, Alicia, third daughter of Cornwallis Maude, first Viscount Hawarden, and has had issue ten sons and one daughter. The Right Rev. Prelate died in Ireland on the 26th ult. The Bishopric of Clogher merges in the Primacy.

SIR SAMUEL HENRY PIERS, BART.

THE death of this Baronet occurred at Tristernagh Abbey, his seat in Westmeath, on the 15th ult., at the age of 37. He had enjoyed the title but a short time, having recently succeeded to it by the death of his uncle, the late Sir John Bennett Piers, Bart. The Piers family has been long one of high position in Ireland. Its founder, William Piers, Esq. (son of Richard Piers, Esq., of Piers Hall, Yorkshire), was sent over to that kingdom in 1566 by Queen Elizabeth, whom he is said to "have saved at one time from the fury of her sister, by conveying her privately away," and was rewarded by lands of great value, particularly the Abbey of Tristernagh.

THE REV. CHARLES MONTAGUE DOUGHTY, OF THEBERTON HALL, COUNTY OF SUFFOLK.

This gentleman died at his seat in Suffolk on the 23rd ult. He was born 23rd July, 1798, the elder son of the late Rev. George Clarke Doughty, of Theberton Hall, Vicar of Hoxne and Rector of Denham and Martlesham, by Catherine his wife, only daughter and heir of Ezekiel Revett, Esq., the descendant of a very ancient Suffolk family. His grandfather, George Doughty, Esq., of Leiston, and afterwards of Theberton Hall, served as High Sheriff of the county in 1793. Mr. Doughty married, 29th January, 1840, Frederica, third daughter of the Hon. and Rev. Frederick Hotham, Rector of Donnington, and has left issue.

SIR THOMAS CARTWRIGHT, G.C.H., ENVOY EXTRAORDINARY AND MINISTER PLENIPOTENTIARY AT THE COURT OF SWEDEN.

THE death of this eminent diplomatist occurred at Stockholm on the 17th ult. He was the eldest son of the late William Ralph Cartwright, Esq., of Aynho, for several years M.P. for Northamptonshire, and grandson maternally of Cornwallis, first Viscount Hawarden. His ancestors were possessed of the Manor of Aynho for more than two centuries, and continuously represented the county of Northampton in Parliament.

Sir Thomas was born in 1795, and married, in 1824, Maria Elizabeth Augusta, daughter of the Count of Sandizell, in Bavaria, by whom he leaves issue. Previous to his appointment as Envoy Extraordinary and Minister Plenipotentiary at the Court of Stockholm, he was Minister Plenipotentiary to the Diet of Frankfort.

ART UNION OF LONDON.—DISTRIBUTION OF PRIZES.—The annual meeting of this eminent diplomatic association took place on Tuesday, in Drury-lane Theatre, for the purpose of receiving the report of the council, and distributing the prizes awarded to subscribers; the Duke of Cambridge in the chair. The chairman opened the proceedings by stating that the differences between the Government and the society relative to the selection of pictures by the prizeholders were now at an end, and he was quite sure that this information could not be otherwise than gratifying to the present company. He had the pleasure of announcing to them that the prints which had been distributed amongst the subscribers had met with general satisfaction, and that the subscriptions for the past year had considerably increased. From the report of the council, it appeared that, in the report read at the last general meeting, it was stated that subscribers for the ensuing year would receive an illustrated volume, and an impression of a line engraving then in progress. The council afterwards found, however, that it would be late in the present year before these works could be completed; and, being fortunately enabled to obtain a pair of plates, "The Smile" and "The Frown," engraved by Mr. C. W. Sharp and Mr. W. D. Taylor, from pictures by T. Webster, R.A., and a series of designs by D. MacIise, R.A., illustrating Shakespeare's "Seven Ages," they determined to appropriate these to the subscription of 1850, and to postpone the issue of those first alluded to. "The Smile" and "The Frown" being finished, they were enabled to deliver the prints on payment of the subscription, and so to obviate an objection which had been raised on other occasions. The scilling price of the pair of prints alone, it may be mentioned, would have been double the amount of the annual subscription. The illustrations of the "Seven Ages," to be received in addition to the above, have been etched on steel plates by Mr. Edward Godall, and are now at press. The result of this arrangement is, that the subscriptions for the year amount to the sum of £11,180 8s., being an increase of £783 on the sum subscribed in 1849. The reserve fund now amounts to the sum of £3787 13s. 10d. It has been aided by the earlier payment of subscriptions, on the amount of which interest has been obtained. The following is a general statement of the receipts and disbursements; a more detailed account will be published hereafter:—

Amount of subscriptions	£11,180 8 0
Allotted for purchase of pictures, statuettes, medals, &c.	5,073 0 0
Cost of engravings of the year	3,253 4 3
Cost of report, advertising, &c., reserve of 2s per cent.	2,884 3 9
<hr/>	
	£11,180 8 0

The sum of £4260 appropriated to the purchase of works of art by the prizeholders will thus be allotted:—20 works of £10 each; 16 of £15; 14 of £20; 12 of £25; 12 of £40; 10 of £50; 6 of £60; 6 of £70; 6 of £80; 3 of £100; 2 of £150; 2 of £200. To these the council propose to add—198 sets of proofs, in portfolios, of the designs, in outline, illustrative of "The Pilgrim's Progress," the society's "Cartoons," "Gertrude of Wyoming," or "The Castle of Indolence"; 307 impressions of "Queen Philippa interceding for the Burghers of Calais"—not yet finished; 307 lithographs of "St. Cecilia"; 30 medals in silver, from the dies already completed, at the option of the prizeholder; 50 statuettes of "Innocence," "Cincinnatus," or "The Dancing Girl Reposing"; and 20 bronzes, "The Death of Boabdil;" making, in the whole, 103 works of art. The total sum appropriated to the purchase and production of works of art, including the cost of the engravings and outlines, is £3326 4s. 3d. The report concluded by a lengthened statement on the part of the council, setting forth the advantages of the association, and soliciting the support of all persons who were anxious to promote the fine arts of the country. The report was adopted, and the prizes were then distributed.

A woman in a fit of religious frenzy threw herself, late on Tuesday night, into one of the fountain-reservoirs at Charing-cross, under the impression (as she stated) that she was baptizing herself. She was rescued before life was extinct, and with much difficulty resuscitated.

MONETARY TRANSACTIONS OF THE WEEK.

(From our City Correspondent.)

Consols opened rather buoyantly on Monday, quoting 95 1/2, and remained at that quotation during the day. This firmness continued on Tuesday, until the arrival of intelligence from Paris announcing the probability of Eugène Sue being elected in opposition to the Conservative candidate. The price then receded to 95 1/2, with a heavy market at the close. Wednesday being a holiday, no authentic quotations were to be obtained; but on Thursday, to the general surprise of those "out of doors," the market opened with a better feeling, maintained tolerable firmness during the day, and closed at 95 1/2 for money and time. The fact was the *Bears* sold on the report, and, finding Stock plentiful, were afraid to risk any greater sales, in the presence of money. The extreme fluctuation in Consols during the week has, consequently, not exceeded 1/2 per cent. Exchequer Bills continue at about previous published rates, and the heavy stocks have scarcely varied. At the close of the week, the last prices were—for Bank Stock, 206 207; New Three-and-a-Quarter per Cent., 97 to 1/2; Reduced, 94 1/2; Consols, 95 1/2; Ditto, Account, 95 1/2; East India Stock, 265 to 268; Exchequer Bills, 67 to 69; East India Bonds, 90 to 93.

The changes in the Foreign Market have been devoid of interest, and the business upon a most limited scale. Spanish Five per Cents suddenly displayed symptoms of reaction, after the depression of last week, by quoting on Monday 16 1/2, 17, which has since been fully maintained. Peruvian is rather flat, and Dutch Stock has been in some demand. The last prices are—for Five per Cent. Brazilian Bonds, 86 1/2; Three per Cent. Danish Bonds, 1825, 70 1/2; Five per Cent. Mexican, 1846, ex Jan. Coupon, 28 1/2; Four-and-a-half per Cent. Peruvian Bonds, 1849, Account, May 15, 69 1/2; Ditto, Deferred, 30 1/2; Five per Cent. Portuguese Bonds, 85 1/2; Four per Cent. ditto, 33 1/2; Four-and-a-half per Cent. Russian Bonds, 95 1/2; Five per Cent. Spanish Bonds, Dividend from Nov., 1840, 17 1/2; Ditto, Account, May 15, 17 1/2; Three per Cent. Spanish Bonds, 37; Ditto, Account, May 15, 36 1/2; Two-and-a-half per Cent. Dutch Exchange, 55 1/2; Four per Cent. ditto, Certificates, 85 1/2.

Railway Shares continue without any marked improvement, although the market, if anything, is a trifle flamer. Prices at the close were—for Aberdeen, 7; Ditto, Fifeshire, 2 1/2 dis.; Birmingham and Oxford Junction, 27 1/2; Bristol and Exeter, 6 1/2; Ditto, Thirds, 12 dis.; Caledonian, 7 1/2;

Chester and Holyhead, Preference, 8 1/2; Eastern Counties, 7; Ditto, Extension, Five per Cent., No. 2, 1/2 per cent.; Ditto, Northern and Eastern, 56 1/2; Eastern Union, Scrip and Gua, Six per Cent., 16; East Lincolnshire, 27; Edinburgh and Glasgow, 26 1/2; Great Northern, 6; Ditto, 1/2 A. Deferred, 1 1/2; Ditto, 1/2 B, Six per Cent.; Ditto, Five per Cent. Preference, 10 1/2; Great Southern and Western (Ireland), 29; Great Western, 5 1/2; Ditto, New, £17, 6 1/2; Hull and Selby, 4 Shares, 47; Lancashire and Yorkshire, 35; Ditto, Fifths, 104 dis.; Leeds and Bradford, 88 1/2; Leeds and Thirsk, 5 1/2; London and Blackwall, 3 1/2; London, Brighton, and South Coast, 78 1/2; London and North-Western, 101 1/2; London and North-Western, New, 4 Shares, 9 1/2; Ditto, Fifths, 10 1/2; Ditto, £10 Shares, M and B, 1 1/2; London and South-Western, 58; Midland, 31 1/2; Ditto, £50 Shares, 2 1/2; Ditto, Birmingham and Derby, 14 1/2; Ditto, Consolidated Bristol and Birmingham, Six per Cent., 119 1/2; North British, 7 1/2; Ditto, Preference, 5; North Staffordshire, 7 1/2; Reading, Guildford, and Reigate, 14 1/2; Scottish Central, 11 1/2; South Devon, 5 1/2; South-Eastern, 13 1/2; Wear Valley, Six per Cent. Guaranteed, 24 1/2; Dutch Rhine, 1 1/2; East Indian, 5 1/2; Namur and Liege, 6 1/2; Northern of France, 12 1/2.

THE MARKETS.

CORN-EXCHANGE.—A very limited supply of English wheat having been received up to our market this week, coastwise as well as by land-carriage the demand for this has ruled somewhat active, at an advance in the quotations of 1s per quarter, and at which good clearances have been easily effected. Fine foreign wheats have changed hands to a fair extent, and in some instances rather more money has been obtained for them: in the value of the milling and for other kilns, we have no change to notice. Very little English barley has come to market, but the import of foreign continues on a liberal scale. The demand has ruled inactive, but we have no other news to report in the quotations. The transactions in malt are wholly in retail. Oats have sold slowly, in the late abatement. Beans have advanced a quarter. Peas, Indian corn, and flour, dull.

English—Wheat, Essex and Kent,



"THE FINDING OF ROMULUS AND REMUS."—FROM THE PICTURE BY PIETRO DA CORTONA.

THE accounts which several of the classical writers of antiquity have left us of the time-honoured legend of Faustulus, the shepherd, having found a she-wolf on the Tiber's banks mildly sucking two infants, in whose veins flowed not mere human blood, but the true Olympian ichor of "the immortal gods," and who, under the

names of Romulus and Remus, grew up to be first great chieftains amongst their more mortal pastoral companions, and ultimately the founders of "THE CITY," show what a firm hold the old traditions on the subject had taken of the popular mind in ancient Rome.

The fable has inspired the celebrated Italian artist of modern times, Pietro

da Cortona, with one of the most happily-conceived productions of his genius; and, as the subject has so interesting an affinity with the contents of our additional Number of this week, we present an Engraving of the painting, the more so that acquaintance with the *chef d'œuvre* is by no means general in this country.

The picture tells its own story.

KEY TO THE LARGE VIEW OF ROME.



The large View of Rome (drawn in Rome by Mr. G. Thomas; and engraved in London by Mr. Walter Mason,) is taken from a point on the Janiculum, close to the Gate of San Pancrazio; and the numbers in the foreground refer to prominent localities in the siege operations:—Thus, 1 and 2 show the effects of the assault in the direction of the Porta Cavalleieri; 41, entrenchments; 40 and 38 indicate the scene of the fiercest part of the struggle, viz. the rear of the Pauline Fountain, and the Church of S. Pietro in Montorio, together with the Villa Spada (37) where the

Roman troops had a battery, and close to which was their great stronghold, Bastion No. 8. It was through the breach in the walls contiguous to this spot that the French made their final and successful assault, on the night of the 29th of June.

The letters A A A show the course of the river Tiber through the city.

The other numbers indicate remarkable places and the principal structures in and around the city, viz.:—

3. St. Peter's and Vatican	10. Church of S. Maria in Valicella	17. The Pantheon (Church)	22. Professed House of Jesuits, and	27. The Capitol	35. Basilica and Palace of St. John
4. Monte Mario	11. Villa Borghese	18 and 19. Palaces Massimi and Pio,	Church <i>Del Gesù</i>	28. Basilica of Constantine	Lateran
5. Hospital of S. Spirito	12. French Academy	and Church of S. Andrea della	23. Baths of Diocletian (Ruins)	29. Porta Maggiore (Gate)	36. Ruins of Aqueducts
6. Ponte Molle	13. Corsini Palace	Valle	24. Piazza of Trajan, Column and	31. Island in the Tiber	37. Bridge leading to Island in the
7. Mount Soracte	14. Cancellaria Palace	20. Quirinal Palace	Churches	32. The Colosseum	Tiber
8. Castle of St. Angelo	15. Sapienza (University)	21. Collegio Romano, and Church of	25. Ara Coeli (Church)	33. Temple of Vesta	38. Palatine Hill (Ruins)
9. Piazza del Orologio	16. Farnese Palace	St. Ignatius	26 and 28. S. Maria Maggiore (Church)	34. Palatine Hill (Ruins)	42. Bridge, called Pente Sisto

SUPPLEMENT TO THE ILLUSTRATED LONDON NEWS.



A MEMOIR ON THE HISTORY AND TOPOGRAPHY OF ROME.—BY WILLIAM JOSEPH O'HEA.

Here a proud people's passions were exhaled,
From the first hour of empire in the bud,

To that when further worlds to conq^r failed.
Childe Harold, Canto iv.

Or all the great centres of civilisation which have at different epochs filled the world with their glory,
there has not been one whose vicissitudes have attracted such universal attention, or excited such abiding

interest, as have been created by the varying fortunes of the "Eternal City." The seat of a mighty Empire, which for centuries was almost co-extensive with the known world; attaining the zenith of its grandeur at that cardinal point of history where the darkness of Paganism begins to recede before the advancing light of Christianity; contributing by the Imperial unity of its wide-spread dominion, and by its

laws, its language, and its literature, which the majestic genius of its people had made current among all nations and for all ages—the only human means which could most speedily and effectually diffuse and establish among the different races of mankind the knowledge of the true God; presenting in the miraculous vitality of its existence, which has preserved it a metropolis for nearly three thousand years,* an extraordinary contrast to the fate of the other great cities of antiquity; recovering in later times, as if grown young again, its wonted supremacy, though of a character widely different from that which it had possessed of old, Rome, must continue to be, as it has been at every period, the admiration as well of the gifted and the learned, as of the less accomplished among the students of its wondrous story. At the present day, even amidst the "chaos of ruins" all around, the modern city is graced by monuments of architecture, by works of science and of art, which the structures of no other capital can rival, and which are well worthy to have ranked amongst the noblest features of the City of the Caesars; and it constitutes one of the most peculiar and attractive of the charms which the investigation of the topography of Rome presents, that you can at the same time gratify the imagination and the taste by the pursuit of antiquarian research and by the study of the most perfect productions of genius in modern times; while the history of the causes which brought down "the Mistress of the World" from her high estate entertains and instructs, and elucidates much that would otherwise be obscure and unintelligible. Those causes were manifold—

"The Goth, the Christian, time, war, flood, and fire."

But long before the name of Alaric had become the terror of Italy, the seeds of decay had entered into the constitution of the Imperial City. Previously, however, to adverting further to the circumstances of its decline, it is requisite to notice the various catastrophes, restorations, and rebuildings of "Old Rome," which finally resulted in the production of an *Epitome of the Universe*, as it was called, in order that we may the more distinctly mark the epoch to which that marvellous aggregation of magnificent structures belonged, the remains of which have become "a marble wilderness."

The mean straggling town which, in the early ages of the Republic, was destroyed by the Gauls under Brennus, was rebuilt with quite as little taste and regularity as presided over its first foundation. The streets were narrow and irregular; the dwellings of rude construction, low, and devoid of ornament. As the State advanced in power and prosperity, the public buildings were re-constructed on a grander scale, and new ones were added, which redeemed, in some degree, the meaner aspect of the private houses, even of the patricians, in the erection of which neither elegance nor beauty was introduced until at a comparatively later period, when the stern simplicity of the early days of the Republic gave place to the luxury which resulted from the constantly increasing wealth of all the great families of rank, who monopolised the governments of the provinces, and amassed riches by the most oppressive exactions and the most corrupt administration of the provincial revenues.

IMPERIAL ROME.

Where gorgeous tyranny had thus amass'd
All treasures, all delights, that eye or ear,
Heart, soul could seek, tongue ask.—*Childe Harold, Canto iv.*

A great fire which occurred a short time previous to the concentration of the Imperial power in the hands of Augustus, gave to that Emperor an opportunity of displaying his magnificence in the restoration of the city, the greater portion of which had been destroyed in the flames: baths, palaes, porticos, and shrines—"the temples of the immortal gods"—reared their gorgeous piles under the creative power of the Imperial munificence; and it was his boast that "he found Rome built of brick, and that he left it marble."† But Augustus did not remedy the chief defect in the construction of the city—its irregular, ill-arranged plan, with its narrow winding streets. These remained as imperfect as in the rebuilding after the demolition by the Gauls; and the grand work of remodelling was reserved for Nero,‡ in the tenth year of whose reign occurred that stupendous conflagration, from which only four out of the fourteen regions§ into which Rome was divided escaped uninjured, three were completely demolished, and the remaining seven suffered such havoc as to be left with scarcely a monument or trophy of past ages standing. In the ten quarters where the flames raged, all was desolation and ruin; and the site of "the seven-hill'd city"|| became almost literally a *tabula rasa*, whereon was subsequently raised by Nero and his immediate successors that assemblage of architectural wonders, which made the name of Imperial Rome for ages synonymous with all that is grand, gorgeous, and magnificent. The graphic pen of the historian Tacitus has left us a fearful picture of the horrors of that dreadful catastrophe. The fire, he tells us, began in that part of the Great Circus which was contiguous to the Palatine and Celian Mounts; it quickly spread far and wide to the higher, as well as to the lower districts of the city: the shrieks of women—the various attempts to save the young, the feeble, and the aged—the hurrying in all directions through the narrow tortuous streets, of those anxious only for their own safety—the vain efforts to rescue rich property and valuables—the consternation of those who, flying from the flames in a direction of apparent safety, turned back in despair on finding the conflagration extending in front of them as well as behind and on either side—combined to produce a scene of inextiricable confusion and inconceivable horror, which was aggravated by the terror inspired by gangs of ruffians, who ran about in all directions, flinging lighted brands to feed and spread the flames, and preventing, with menaces of denunciation, all attempts to stay the progress of the fire, declaring at the same time that they had authority for so acting. From this and other circumstances of the time, Nero, whose cruelty and wickedness made him obnoxious to the charge, was accused of being the wilful author of the disaster; and the rumour received universal belief, that during the height of the conflagration he looked on calmly, enjoying the terrific scene, while he accompanied himself on his lyre, as he sang the destruction of Troy, to which he compared the devastation around him. The fire lasted six days, at the close of which it was arrested by levelling to the ground large masses of buildings at the foot of the Esquiline Hill. It burst out a second time, but was soon finally subdued.

Amongst its ravages were included, not only the destruction of the most interesting remains of the Republican city, but also the loss of the noblest works of Grecian art—painting, sculpture, and bronze. To remove from his own shoulders the odium of such a nefarious crime, Nero charged the Christians, who were then becoming somewhat numerous at Rome, with being the authors of the calamity; and to give colour to the calumnious accusation, he subjected them to the most exquisite tortures.

On that part of the site of the ruined city lying between the Palatine and the Esquiline Hills—a space which was more than a mile in breadth—Nero erected his celebrated "Golden House," as he called the new palace in which he fixed his abode. The vastness of extent and the varied magnificence of this Imperial residence, and its ornamental grounds, almost surpass belief; and if the details that have come down to us respecting it were not too well authenticated to admit of doubt, they might justly be regarded as fabulous. Within its inclosure were comprised spacious fields, groves, orchards, and vineyards, artificial lakes, hills, and dense woods, after the manner of a solitude or wilderness, the whole being encompassed by an ample portico. The palace itself consisted of magnificent buildings, raised on the shores of the lake, like buildings of miniature city. The various wings were united by galleries, each a mile in length. The "house" or immediate dwelling of the Emperor was decorated in a style of the most excessive gorgeous-

* Rome was founded, according to Varro, Plutarch, and Dionysius Halicarnassus, about the year of the world 3223, i. e. 776 years before the Christian era. There are other dates mentioned, differing slightly from this.

† Εγνην παραλαβεν λιθην υψην καταλειπω. —Dion.

‡ Nero began his reign A.D. 54.

§ The fourteen regions of Ancient Rome were:—1. Porta Capena; 2. Collimontana; 3. Isis and Serapis; 4. The Temple of Peace, or the Via Sacra; 5. The Esquiline; 6. Alta Semita; 7. Via Lata, i. e. Broadway; 8. The Roman Forum; 9. The Flaminian Circus; 10. Palatium; 11. Circus Maximus; 12. Piscina Publica; 13. The Aventine; 14. Transtiberini. The regions, or districts, of the modern city are named:—1. Rione Monti; 2. R. Trevi; 3. R. Colonna; 4. R. Campo Marzo; 5. R. Ponte; 6. R. Parione; 7. R. Regola; 8. R. S. Eustachio; 9. R. Pigna; 10. R. Campitelli; 11. R. S. Angelo; 12. R. Ripa; 13. R. Trastevere; 14. R. Borgo.

|| The seven hills are the Palatine (which was the first enclosed by the founders of Rome), the Capitoline, the Quirinal, the Celian, the Aventine, the Esquiline, and the Viminal.

* The Forums were open spaces, surrounded by buildings, and were usually oblong in form. They were of two kinds: viz. markets for:...; 3. colonnades, vegetable, &c.; and places of public resort, corresponding, in some degree, with what in modern Continental cities are *par excellence* named *places*. The erections around the latter kind were usually edifices of a splendid character, such as triumphal arches, porticos, temples, &c., of which the Forum of Trajan presented some of the best specimens in Imperial Rome.

ness. It is described as having been tiled with gold (whence its name), with which precious metal also the marble sheathing of the walls was profusely decked, being at the same time embellished with ornaments of mother-of-pearl (which was in those times valued even more highly than gold), and with a profusion of precious stones. The ceilings and wood-work were inlaid with ivory and gold, and the roof of the Grand Banqueting-Hall was made to resemble the firmament. It was contrived to have a rotatory motion, so as to imitate the supposed motion of the heavenly bodies; and from it were showered perfumed waters. The vastness of the plan, which was projected by two famous architects of that period, named Severus and Celer, prevented its being finished during Nero's life; and one of the first expenditure of Otho's reign (anno 69) was for the completion of the palace, which, however, was not long destined to stand in its entirety a monument of Nero's extravagance, for it was in part destroyed by Vespasian, who commenced on the site the celebrated Colosseum; and a fire in Trajan's reign proved fatal to many of its majestic piles of building.

The portion of the site of the lately-destroyed city which was not occupied by the "Golden House" was appropriated to the streets and the private and public buildings of the restored capital; and in the formation and erection of these, good taste and judgment prevailed. The thoroughfares were spacious, straight, and laid out with order and regularity. The houses were built of an uniform height, and the court-yard of each was enlarged. The Emperor's intention was that every house should stand detached in its own inclosure; but this magnificent idea was only carried out in part. The mansions which were isolated were called from that circumstance *insulae*, or isles, and had large porticos erected in front of them. It was, however, in its public buildings that the splendour of Imperial Rome was most conspicuous. In this category were comprehended temples, theatres, amphitheatres, porticos, triumphal arches, obelisks, baths, fountains, aqueducts, &c. These last were amongst the grandest of the majestic wonders of the capital. Pliny, in treating of them, says:—"If any one will diligently estimate the abundance of water supplied to the public baths, fountains, fish-ponds, artificial lakes for galley-fights, to pleasure-gardens, and to almost every private house in Rome, and will then consider the difficulties that were to be surmounted, and the distance from which these streams are brought, he will confess that nothing so wonderful as these aqueducts is to be found in the whole world." The names of fourteen of the principal of these most useful of the monuments of Rome have come down to modern times: that which conveyed the largest stream into the city was the Claudian (begun by Nero and finished by Claudius); and it precipitated its waters in a mighty volume, like a mountain cataract, into an immense marble reservoir. The fountains, both for ornament and use, were almost numberless, and of exquisite design; while the *thermae*, or baths, were in fact magnificent temples of health and recreation, so richly were their lofty apartments decorated with mosaics and sculptured groups and ornaments, while the purifying element flowed in copious quantities, and of every variety of temperature, into spacious marble basins. Attached to these baths were libraries and pleasure-grounds, having places set apart for gymnastic exercises, and for the philosophic disputants and their schools, wherein they lectured and discussed the doctrines of their respective sects.

Of all the localities of Rome, the most celebrated in history, as well as the most superb in architectural decoration, was the district called the *Roman Forum*. It bore that name from its comprising within its precincts the far-famed Forum Romanum—now a desolate pile of ruins, called by the undignified name of *Campo Vaccino*, *anglice* Bullock Field. Here, amongst the crowded profusion of public edifices, stood the Temple of Concord, which so often resounded with the eloquence of Cicero, Caesar, and others of the great "conscript fathers," during the deliberations of the Senate. In this region, also, the great Temple of Jupiter reared its lofty marble elevation upon the Capitol; and around, or adjoining the Forum, were the Temple of Saturn, the Temple of Castor and Pollux, the Temple of Janus, the Temple of Fortune, the Temple of Jupiter Tonans, the Tabularium (in which were deposited the bronze tablets on which were engraved the decrees of the Senate and other public acts), the Arch of Tiberius, the Temple of Vespasian, the Arch of Septimus Severus, the Curia Julia (where the Senate usually assembled), the Arch of Titus, the Graecostasis, the Temple of Vesta, the Julian Basilica, the Temple of Antoninus and Faustina, &c. The Forum Romanum was usually called, by way of distinction, the Forum.* The precise limits of its site, and its extent, in the area at the foot of the Capitoline and Palatine Mounts, have long proved a subject of perplexity and controversy amongst antiquarians, the views of many of whom have been justly condemned by later and abler investigators as improbable and extravagant. The celebrated book and map of the accomplished Roman archaeologist, Canina, have effectually dispelled the clouds of error which have hitherto obscured this the most interesting question connected with the topography of ancient Rome.

Adjoining the Forum was the *Comitium*, or Assembly, an open space used in the early times of the Republic for the three grand descriptions of assembly, to which the people were summoned by the magistrates for the exercise of their rights and privileges as citizens; viz. the assembly by tribes, by centuries, and by *curiae*. Subsequently, it was in part roofed and walled in, decorated with columns, &c., and became one of the ornamental buildings of the locality.

Facing the Forum, and opposite the Temple of Concord, was the tribune for public speakers, which is famous in Roman history under the name of the *Rostra*, so called from its being, originally, in the time of the Republic, decked with the beaks or prows of ships taken from the enemy. From this platform (if we may use so modern a term) the orator harangued the *Quirites* (as the Romans loved to be called) assembled in the Forum.

The *Mamertine Prison* and the *Tullian Dungeon*, with which every classical student is familiar as the scene of the death of the Catiline conspirators, and which have an all-absorbing interest for the Christian tourist as the places in which Saints Peter and Paul were imprisoned, previous to their martyrdom in the reign of Nero, were situated also near the Temple of Concord; and, though built—the former so early as the year 630 before the Christian era, by Ancus Martius; the latter by Servius Tullius, nearly a century later—they are, at the present day, in excellent preservation, owing to the cyclopean strength of their original construction, and to the circumstance of their having been consecrated, at a very early period of Christian Rome, as shrines of the holy Apostles, St. Peter and St. Paul, in commemoration of their incarceration there. The Church of S. Giuseppe dei Falegnami stands above these subterranean chapels, the walls of which preserve the appearance they presented in their earliest existence, being constructed of large blocks of stone, rudely put together without cement, in the ancient manner known as the Etruscan style of building. The Tullian, or lower dungeon, is approached by a flight of steps from the Mamertine; and in it is a well of clear water, in which tradition says St. Peter baptized his gaolers Processus and Martianus, whom he had converted to Christianity in the course of his nine months' incarceration: there is also inserted in the floor a fragment of a column, to which, it is said, the holy Apostle was chained.

The Forum of Julius Caesar, the Forum of Augustus, and the Forum of Trajan—all equally celebrated for their architectural wonders—especially the latter—were in this region, through which also ran the *Cloaca Maxima*, or Great Sewer, built by the elder Tarquin, in the early days of the Kings, prior to the Republic, and constructed with such solidity, and of such capacious dimensions, that a great portion of it remains perfect at the present time.

Finally, within this gorgeous quarter of the city the *Capitol* reared its Imperial head. It was distinguished into three parts; viz. the two peaks of the Capitoline Mount—the northern crowned with the Great Temple of the Capitoline Jupiter, the southern forming the fortress known as the Tarpeian Rock (in modern times bearing the very unworthy designation of Monte Caprino), from which criminals condemned to death were precipitated; and the intervening area between, called, from its position, the *Intermontium*, now styled the *Piazza di Campidoglio*. The site of the Temple of Jupiter is now occupied by the Church of Santa Maria d'Ara Coeli. The Temple was begun by the Tarquins, but was not completed until the establishment of the Re-

public, when it was consecrated, in the year 508 B.C., to Jupiter Optimus Maximus. It was constructed and embellished on a scale and in a style of grandeur extraordinary for that period of the State; and in all the succeeding improvements, the original conception of costly decoration was fully carried out. The gates were of brass, and the tiles of the roof were of bronze gilt. A conflagration 425 years after its foundation having reduced it to ashes, its restoration was immediately commenced, and was brought to completion under the dictatorship of the celebrated Sylla, who, however, did not live to witness its dedication. Consuls, Generals, Dictators, and Emperors lavished gifts of immense value upon it from time to time. Sylla did not hesitate to despoil the Temple of Jupiter Olympus, at Athens, of brazen ornaments and pillars for it. Augustus gave a collection of precious stones of great price, and 2000 lb. of gold for its decoration. It contained bronze, and silver, and gilt shields, and a profusion of various treasures, including a golden chariot. Its *façade*, which looked to the south, in the direction of the Forum and the Colosseum, was adorned with three rows of columns; its sides with two; and the interior presented the aspect of a triple temple—for the three naves were separated, not by open arches or pillars, after the manner of a Basilica, but by party-walls of marble. Those divisions were dedicated respectively to Juno, Jupiter, and Minerva—each being furnished with a statue of the divinity to whose worship it was appropriated; viz. the central with that of Jupiter, the lateral compartments with those of Juno and Minerva. The famous Sybilline Books were carefully preserved in a chapel beneath the shrine of Jupiter. In the civil war between the Emperors Vitellius and Vespasian, A.D. 69, the Capitol was again destroyed by fire; and, having been restored by the latter, it was a third time reduced to ashes during a great conflagration which, in the reign of Titus, raged during three days and three nights, and inflicted vast injury on the city. The Emperor Domitian restored it (for the third time) in a style of magnificence far exceeding its ancient splendour, the gilding alone cost 12,000 talents—an amount nearly equal to two millions sterling of our money, while the columns were of Pentelic marble—one of the finest of the white marbles of Greece. It stood thus without further mishap, in all its pride of beauty, the grand seat of Pagan pomp, the metropolitan temple of Roman idolatry and superstition, until with the decline of the heathen ritual, under the Emperor Gratian, who, in the course of his reign (A.D. 375 to 383) confiscated to the service of the State, or of the Christian Church, the revenues of Pagan priests and vestals, and abolished their honours and immunities—it became a prey to neglect, and consequently slow though certain ruin. "Auratum squalid Capitolum," says St. Jerome, writing shortly after this period, "fudigine, et araneorum telis omnia Roma tempora cooperit." and again the same learned and holy authority tells us, "Squalid Capitolum, tempora Jovis et caremona conciderunt." The exact period of the final destruction of this grand shrine of Satan has not been ascertained. On the entrance into Rome of Theodosius, in the beginning of the year 395, after his victory over Maximus, he summoned the Senate, which was still composed of the adherents of the heathen superstition, and put to the vote the important question whether the Pagan or Christian worship should be the established and recognised religion of Rome; and the Senate, in compliment to the Imperial predestination, decided by a large, though hypocritical majority, in favour of the religion of Christ; and in the succeeding reign of Honorius, an Imperial edict (A.D. 399) ordered the closing of all the Roman shrines and temples, the number of which amounted to no less than 424. These circumstances sufficiently account for and confirm the accuracy of the description of St. Jerome, "Squalid Capitolum." It must have suffered considerably in the first sack of the Goths (A.D. 410), as well as under the operation of the edict of Theodosius the Younger, who, in the year 426, decreed the destruction of the fane and temples. But, to the ravages of Genseric (A.D. 455) and Ricimer (A.D. 472) must in all probability be ascribed the final demolition (except, perhaps, the walls) of this grand edifice, in which, for upwards of eleven hundred years "the altars of the immortal gods" had smoked with incense and the blood of victims, according to the ritual established by Numa Pompilius.

The *Palaces* and *Villas* of the nobles contributed likewise in no small degree to the magnificence which everywhere saluted the view in the Imperial metropolis. The enormous wealth of the Patrician families, derived from vast and numerous estates which they severally possessed in all the most fertile provinces of the Empire, far exceeded any modern standard of private riches, and enabled them to indulge in the most luxurious habits and tastes; one of the most universal of which was the construction within the city of residences of more than Royal splendour, encompassed by parks which, after the fashion of the grounds surrounding Nero's Golden House, presented the appearance of miniature cities, in such profusion of buildings were they studded with baths, temples, theatres, hippodromes, open decorated places or *foras*, fountains, aviaries, lakes, groves, gardens, groups of statuary, &c. Those splendid mansions and villas not only abounded within the limits of the city, properly so called, as marked by the circuit of the modern walls, which follows pretty closely the line of circumvallation built by the Emperor Aurelian, but extended out in all directions towards the country along the great roads for several miles, bringing within the suburbs many considerable villages; and thus making Rome somewhat like modern London, an aggregate of towns, rather than a single city.

The *Campus Martius* should not be omitted in a notice of the *memorabilia*. Originally a private demesne of the Tarquin family, it became, on the expulsion of that royal race, the property of the Republic, and was appropriated to the purposes of a national training-ground for the Roman youth, where they were taught those martial exercises which fitted them to become the conquerors of the world. Augustus and his successors expended large sums in its decoration. Pleasure-grounds, embellished with fountains and cool groves, afforded a grateful retreat after the exercise of the various games—racing, wrestling, throwing the quoit, &c. Theatres, Egyptian obelisks, architectural structures, and monuments of great beauty—amidst which rose the marble mausoleum † of Augustus, crowned with a bronze statue of that emperor—added to the attractions of this noble park, and rendered it a suitable appendage to the mighty city.

The *Circus Maximus*, where the chariot and horse races, the games of the *athletes*, &c., were held, is noticed in another place.

The Palatine Mount likewise possessed an ample share of the wonders of the city. Here stood the great *Library of Apollo*, stored with the best collection of Greek and Latin works extant in the time of Augustus, and containing the bronze colossal statue of Apollo, 50 feet high, from which the building derived its appellation. In it Augustus, towards the close of his reign, frequently convened the Senate. Adjoining were the Temple of Apollo, the houses of Augustus, Tiberius, Caligula, &c., and that aggregate of splendid structures which formed the Imperial Palace of the Caesars.

We may close this hasty, and we fear insufficient, glance, through the ruins of ages, at the stupendous structures of Imperial Rome, by the mention of the *Gardens* of Sallust, the *Gardens* of Lucullus, the *Baths* of Caracalla, the *Baths* of Diocletian, the *Colosseum*, the *Pantheon*, and the *Mausoleum* of Hadrian, all of which were amongst the most conspicuous of the admirable monuments of its magnificence.

The Imperial City was continually enlarged and improved during the first century and a half of the Christian era by the Emperors, who were constantly replacing meaner edifices by grand and imposing structures, of the most varied character and vast dimensions, on which, by lavish spending enormous treasures—the spoil of conquered provinces—and employing the cheap labour of countless captives and slaves, they were able to accomplish with facility what would, under other circumstances, have been impossible. The fires that occurred in the civil wars of Vitellius and Vespasian, and during the reigns of Titus and Trajan, furnished opportunities to the three last-named Emperors to indulge their taste for the grand, in the respective restorations they were thus called on to make; but, independently of such occasions, they and their immediate successors were ceaseless in their efforts to produce an aggregation of

* By the term *gardens*, the Romans meant not merely ornamental grounds in the modern sense, but enclosures without the precincts of the city, which embraced within their extensive boundaries artificial lakes, mounts, groves, villas, porticos, lofty towers, terraces, and whatever other objects that boundless extravagance could suggest, or exhaustless wealth create, to minister to their sensual appetites and habits of excessive luxury. The two gardens named above were amongst the most celebrated of those in that beautiful quarter of the city which encompassed and stretched over the slopes of the Pincian Hill, and which was called, in consequence, *Collis Hortulorum*, i.e. the Hill of Gardens. They subsequently became the property of the Emperors, in whose hands their sumptuous character was greatly augmented. In the vicinity of the site of the Gardens of Lucullus is the quarter of the modern

architectural wonders commensurate with their own exalted conceptions of that beauty and majesty which should characterise the City of the Caesars.

It may not be inappropriate to add a few words here on the habits and manners, which, with little variation, during the five centuries that Rome flourished an Imperial city, characterised the daily life of its inhabitants. The Plebeians, or humbler classes of the *gens togata*, disdained, as servile and degrading, the manual industry and mechanical arts which form the basis of the wealth and independence of commercial and trading communities. The labour of the husbandman was the only industrial occupation deemed worthy of the Roman citizen; and the frequent interruptions of military service rendered agriculture by no means a very profitable pursuit. Hence, from an early period, the Plebeians were overwhelmed with debt; and the possessions of those who were proprietors of land speedily fell into the hands of the avaricious nobles, who plied the practice of usury in the most unscrupulous fashion. Their wants were, however, supplied by the corrupt liberality of the candidates for offices of distinction and emolument in the State, as long as the possession of the right of suffrage vested power and patronage in their hands. But, with the loss of power which they suffered under the Emperors, all sense of dignity, which they might otherwise have had amidst all their poverty, passed away, and they degenerated into a mere pauper rabble, whose numbers were continually recruited from the idle, the dissolute, and the vagabond members of the community, in the various and most dissimilar provinces of the Empire. So that the lower orders of Rome presented a population on the most motley and heterogeneous imaginable; who, if they had their cry of "*Panem et circenses*" (bread and the public games) gratified, were content to pass the day basking in the sun in idleness, or in the grossest dissipation and debauchery—the prototype of the modern *lazzaroni*. They were allowed, at the public expense, originally, a certain quantity of corn monthly for their support; subsequently that was converted into a daily allowance of bread, which was baked at the public ovens, and distributed to the people in their respective districts. To it were added a certain portion of pork or bacon, and a measure of oil, and also of wine, at an insignificant price, thus constituting a very substantial and effective species of "out-door relief." They had a superabundant supply of wholesome fresh water for domestic purposes at the numberless fountains erected in every locality of the city, whilst at the *thermae* they could avail themselves of the most luxurious baths free of expense. Independently of this participation in the bounty of the State, which laid its richest provinces under heavy contributions, in money and in kind, for the purpose, every rich noble kept open house for a large train of dependents, who regarded the great man as their patron, and "the crumbs that fell from his table" as one of the chief sources of their sustenance. The mansions of the nobles, as already mentioned, occupied the greater portion of the area of the city, and, from the splendour of their mode of life can be readily understood. But the *plebs*—the *profanum vulgus*, as Horace called them—were crowded into small, badly-lighted, and ill-ventilated apartments, in houses which were raised in narrow, confined streets, to a lofty elevation, story above story, to accommodate the vast numbers of the citizens. These numbers have been variously computed, in the absence of any fixed data. The moderate estimate of Gibbon, of a million and a quarter, applies to a period when the Empire, and with it the metropolis, was fast declining, as well in populousness as in power and prosperity; but it may serve to indicate how numerous (including slaves*) must have been the population of the Eternal City in the palmy days of Trajan, of Hadrian, and of the Antonines.

THE DISASTERS OF THE IMPERIAL CITY.

The Goth, the Christian, time, war, flood, and fire,
Have dealt upon the seven-hill'd city's pride:
She saw her glories star by star expire,
And up the steep barbarian Monarchs ride,
Where the car climb'd the Capitol; far and wide
Temple and tower went down, nor left a site.
Chaos of ruins! who shall trace the void,
O'er the dim fragments cast a lunar light,
And say, "Here was, or is," where all is doubly night?

Child of Harold, Canto iv.

The first of the grand shocks which proved fatal to the splendour of the Imperial City was communicated during its capture and brief occupation by Alaric and his Gothic hordes, anno 410. For upwards of a century and a half, however, previous to that catastrophe, the operation of the causes which had most contributed to its magnificence had been suspended; while others had come into force, of a character positively prejudicial, and well calculated to foster a certain, though gradual decay. From the reign of the Emperor Decius, A.D. 250, to the abdication of Diocletian, in the year 303, the incessant incursions of the Goths and Vandals on the eastern side of the Empire, and the civil wars and insurrections headed by various pretenders to the Imperial purple, which had distracted Gaul and the western provinces, whilst they wholly absorbed the attention of the Emperors, and kept them constantly absent from the metropolis, had served at the same time to dissipate the diminished treasures which the crippled resources of the provinces were still able to yield, and which in more prosperous times had been applied to the decoration of the capital. On the restoration of a comparative state of tranquillity under the latter Emperor, Rome, in a great degree, ceased to be the seat of government. Diocletian, associating Maximian with himself in the dignity of the purple, and dividing the empire into the Eastern and the Western, fixed his own residence, as ruler over the former, in Nicomedia, on the Sea of Marmora, the chief city of Bithynia, in Asia Minor; while Maximian chose Milan as the metropolis of the West: and though the Senate still sat in their ancient halls beneath the Capitol, they no longer exercised any of the administrative powers of the State, which had become wholly centred in the vigorous and unscrupulous hands of the Illyrian peasants, whom the chance of war and the caprice of the army had placed upon the throne of the Caesars, and who, quite regardless of, and probably insensible to, the majestic beauty of the Eternal City, regarded the expenditure necessary for the maintenance of its lustre unimpaired as money uselessly squandered.

The short restoration of the Imperial presence, in the person of the rapacious tyrant Maxentius (anno 306–312), was more detrimental to the city than the absence and neglect of his predecessors had been.

The reign of the Great Constantine did not stay, but, on the contrary, it accelerated the tendency to decline, which the circumstances of the times had produced. As soon as the defeat and destruction of his rivals had laid the whole Empire prostrate at his feet, he transferred the seat of dominion to the shores of the Bosphorus; and Constantinople, called after his own name, founded (A.D. 324) on the site of Byzantium, and decorated with profuse magnificence, quickly attracted from the discarded banks of the Tiber that numerous section of the patricians, who had everything to hope or fear from the countenance or disfavour of the Imperial Court. Many of the wealthy Christians also withdrew to the new capital, for the more unrestricted exercise of their religion; for Rome was in a great degree still Pagan. The deserted palaces of those absentee nobles soon became a prey to neglect; and the numerous retainers and dependents, who thickly swarmed in the vicinity of the aristocratic mansions, disappearing with the departure of the lordly sunshine which had called them into existence, the first feature of decay—a diminishing population—began to characterise this epoch of mighty home.

The incessant wars and revolutions, external and internal, which harassed and exhausted every province of the Empire, during the close of the fourth century, notwithstanding the transcendent abilities of the great Theodosius, evidenced its steady progress towards final dissolution into its original elements—a condition, however, which was indicated with still more emphatic distinctness in the aspect of material decline which Imperial Rome assumed under its influence and operation; while whatever advantages of honour or of splendour which were connected with the residence of the Imperial Court and of the great officers of state and justice, were monopolised by Milan, Ravenna, and Constantinople.

It was in this state of things, that, during the reign of the feeble Honorius, Alaric and his myrmidons, after long hovering about their prey, at last pounced upon the ill-fated city, which they entered at midnight, on the 24th of August, 410. During six days the ferocious rapacity and licentious fury of the barbarians raged unrestrained through its marble palaces and gilded temples. The destructive agency of fire was called to the aid of their violent passions, which were directed with unerring certainty against the noblest and richest monu-

ments of art and luxury by the hatred and revenge of forty thousand slaves, who had deserted from their Roman masters to join the Gothic camp. Unheard-of atrocities were inflicted on the wretched Romans. Indiscriminate massacre, torture, captivity, and exile were the ultimate fate reserved for them; and, when the savage invaders retired from the half-ruined city, the numbers of the inhabitants were so thinned, both by the previous flight of the terror-stricken who had withdrawn at the approach of Alaric, and by the slaughter of those who, vainly confiding in the strength of their walls, had remained, that the streets and public places, once so populous and full of life, presented the aspect of a solitude. On the return of the population, no less than 14,000 entered the city in one day.

To the Christian churches alone, especially that of St. Peter's, which had been erected by Constantine the Great, was any immunity from the general destruction extended; but with respect to the other great structures of the city, though the massive piles of marble masonry and brick-work, and the enormous beams of bronze, resisted the impotent violence of the destroyer, yet, in their dismantled state—the impoverished condition of the citizens furnishing but slender means for their subsequent repair and restoration—they readily fell to decay. The prestige of inviolability which had so long encompassed the renowned city with a mystic character, as it were, of divine sanctity, was irretrievably lost; and, from this disastrous era, the march of ruin advanced with an accelerated step for a full century with little or no interruption. Although some restorations were effected through the zeal and energy of the Prefects of the city, yet they were by no means commensurate with the ravages which had been committed by the hordes of Alaric.

The Western Empire, on the stability of which the grandeur of Rome depended, was torn and devastated during the first half of the fifth century by the savage tribes of the Vandals, the Alanni, the Suevi, the Burgundians, the Franks, &c., who settled permanently in those rich provinces which had regarded Rome as their mother of cities—their metropolis and who only looked upon the former seat of the Caesars as a rich object of plunder. Africa, too, which had hitherto been the granary from which the luxurious citizens of the capital had drawn their supplies, soon fell into the hands of the barbarians; and thus, under the operation of famine, the population shrank into fearfully diminished proportions, and many noble mansions became tenantless ruins.

In the year 452, Attila, "the Scourge of God," at the head of 500,000 Huns—the fiercest, the most hideous in personal aspect, and the most savage of all the barbarian hordes then let loose on the civilised world—advanced with furious haste across the Alps towards Rome, devastating by fire and sword the countries through which he passed; but the payment of a large sum of money, and the persuasive exhortations of Leo (justly surnamed the Great, for his many virtues and abilities), who then sat as Pope in the chair of St. Peter, operated so powerfully on the mind of the barbarian, that he withdrew his forces beyond the Danube, and the imminent destruction was thus averted.

But the respite of ill-fated Rome was not of long duration. In less than two years from Attila's retreat, Genseric, the King of the Vandals, who had a few years previously entered Africa from Spain, and had made himself master of the whole southern coast of the Mediterranean, set sail for the Tiber, with a numerous host of Moors and Vandals, and on the 15th of June, A.D. 455, entered the defenceless capital.

During full fourteen days and nights the barbarian horde roamed in wanton pillage. They set to work on the rich booty like practised corsairs, and, free from any apprehension of interruption, they loaded their ships with the spoils of both Pagan and Christian Rome. All that had been restored during the forty-five years that elapsed since the hasty ravages of Alaric, was again dismantled and despoiled. From the Pagan temples on the Capitol the gilt statues of the gods and heroes, and all the rich paraphernalia pertaining to the shrines and worship of Jupiter, Juno, and Minerva, which had hitherto continued untouched, notwithstanding the abolition of heathenism as the religion of the State, were carried away, together with what remained of the costly decorations, the magnificent furniture and plate of the Imperial Palaces, and Nero's Golden House, on the Palatine Hill. The gold and silver taken away amounted to several thousand talents; and even the brass and copper fixtures and sculptured marbles were torn from the buildings, whose structure, in which they had been imbedded, was thus left shaken and tottering, a ready prey to certain ruin.

The most remarkable, however, of the various objects of curious value and importance of which Genseric rifled the Eternal City, were the spoils of the Temple of Jerusalem, which, four centuries before, had decorated the triumph of the Emperor Titus, on his return from the subjugation of the Jews, and had subsequently been deposited in the Temple of Peace. The golden tables of the Law, the seven-branched golden candlestick, the elaborately-chased golden vessels, and the various costly utensils of the gorgeous ritual of Israel, were now degraded to the base purpose of enhancing the plunder of a savage sea-rover.† The Christian churches were also included in the general rapine, and the Vandal followers of the blasphemous Arian deemed it no sacrilege to lay violent hands on the altars of the Itoman Catholic temples.

Thousands of unhappy captives, of both sexes and all ages, were torn from their homes by the barbarous conquerors; and solitude and desolation again reigned in the once gay and crowded thoroughfares of Rome.

The Imperial fortunes of the once proud Empire city were now fast hastening to their final end. During the short period that intervened to the dissolution of the Western Empire—from A.D. 455 to A.D. 476—its last convulsive struggles were felt with fatal violence at the heart and centre of vitality, the metropolis. There the supreme power was vested in the hands of a barbarian chief, of Suevian origin—the Patrician or Count Ricimer—who, from the prejudices entertained against his birth, being unable to assume the Imperial purple himself, conferred that empty dignity upon such of his creatures as he deemed the fittest tools for his own selfish purposes—hastening or delaying their downfall as suited his caprice or ambition. Not finding the Emperor Anthemius (whose daughter he had espoused) as pliant and sub-servient as he desired, Ricimer set up another Emperor (the senator Olybrius), and, advancing from Milan, appeared under the walls of Rome, with a numerous host of Burgundians, Suevi, and other barbarians. He readily took possession of what may be called the Christian town, which had gradually sprung up in the vicinity of St. Peter's, beyond the Tiber; while his adversary, Anthemius, held the old or heathenish city. During three months, while famine and pestilence thinned the inhabitants, the ravages of unscrupulous barbarians on both sides (Anthemius being chiefly supported by an army of Goths) brought havoc and ruin on many a noble pile and classic monument. At length Ricimer forced his way over the bridge of St. Angelo, and the fury of the soldiers exhausted itself on the devoted city; in the language of a contemporary writer, the Pope Gelasius, it was subverted (A.D. 472). Anthemius perished in the slaughter; and forty days afterwards, the Romans were rescued from the destructive protection of Ricimer by his death, which happened on the 20th of August in the above year.

At this period Italy was over-run by bands of barbarian soldiers called Confederates, whose chiefs aspired to, and contended amongst themselves for, the possession of the supreme power. One of these, Orestes, having placed his son Romulus Augustus (who in derision was styled Augustulus) on the Imperial throne, they and their adherents were attacked and conquered by a barbarian adventurer, Odoacer, who put Orestes to death, and deposed the feeble Augustulus, A.D. 476; and the Senate consenting to the discontinuance of the Imperial succession, which had now become a mockery, the existence of the great Empire of the West was thus ingloriously brought to a close, after a duration of twelve centuries and a half!

Although not pertaining, in the strict sense of the word, to the history of the city, the desolation that was gathering around it at this disastrous epoch requires to be noticed, as the destruction of the resources of the surrounding country put an end to any reparative powers which the capital might and would have derived from a populous and prosperous rural district in its vicinity.

Odoacer, who was the first of the barbarians that ruled as "King of Italy," and his successor the Ostro-Goth Theodoric, gave up to their rapacious soldiery a third of the lands of Italy. But these dissolute and idle adventurers were not the men to maintain the fertility of the Campagna. "Their poverty," says Gibbon, "was incurable, since the most liberal donations were soon dissipated in wasteful luxury. As the most fertile estates became barren in their hands, they despised, but they envied, the laborious provincials; and when their subsistence had failed,

* The ship which bore the spoils of the Capitol was lost on the voyage back to Africa, and all it contained went to the bottom.

† These relics of the Jewish temple were, it is said, recovered in the next century by the famous Belisarius, and were sent back to Jerusalem by the Emperor Justinian.

the Ostro-Goths embraced the familiar resources of war and rapine" Oppressed by the presence of such destructive hordes, the soil quickly ceased to supply the natural wants of man; and in a chronic condition of scarcity, and amid repeated famines and their attendant pestilence, the population that was spared by the sword gradually wasted away, until at length whole districts, extending many leagues in every direction, became entirely depopulated, presenting the appearance, which many of them still retain, of an uncultivated desolate wilderness.

During the sixty years immediately preceding the fall of the Western Empire, the dominion of the barbarians in Italy is not marked by the occurrence of any grand disaster to whatever remained of the beautiful and wonderful in the Imperial city. Theodoric, the Ostro-Goth, who was a statesman as well as a warrior, indeed, endeavoured to arrest the universal decay that he saw around him. We learn from his minister, the accomplished Cassiodorus, that there were even then (the close of the fifth and beginning of the sixth centuries) many imposing structures still remaining—so numerous, so lasting, and so stupendous had been the monuments of Rome's magnificence, and so difficult their final destruction! Their still stood, either wholly or in great part preserved, the Colosseum, the Forum of Trajan, the Circus Maximus, the Capitol, the Palace of the Caesars, and the Theatre of Pompey. All around, scattered far and wide, broken columns, piles of masonry, and blocks of marble lay prostrate on the ground.

The celebrated Belisarius, the General of the Emperor of the East, Justinian, having entered Italy to reassert the sovereignty of his master over the West, advanced in the year 536 to rescue Rome from the barbarians; and such was the fame of his arms, and so crippled at that period were the resources of the Goths, that, without waiting his approach, they evacuated the city, and Belisarius made his entry without opposition on the 10th of December, amidst the acclamation of the inhabitants, who hailed him as their deliverer. During the following sixteen years Rome was captured no less than four times successively: viz. by Totila, the Goth, in 546; by Belisarius, in 547; by Totila again, in 549; and finally by the Greek General Narses, in the year 552. The desolation of the adjacent country, from the Apennines to Naples, advanced *pari passu* with the ruin of the capital. During those fearful sixteen years upwards of 15,000,000 of human beings perished by the sword, famine, and pestilence; the most fertile provinces were made desert; the most flourishing cities laid in ruins; and the entire order of things, which had grown up into a matured system under the power of old Rome and the civilization of Paganism, was literally bleached out of existence, and the very memory of its grandeur became almost effaced from the minds of men, whilst Christianity, unimpaired in its growth and progress amid the wreck of empires, expanded into fuller and more perfect development.

It is almost a question whether the defence of Belisarius or the siege by Vitiges, and the assaults and capture by Totila, were the more destructive to the architectural ornaments which had survived down to their time. Vitiges, the Gothic King, who blockaded the city for a whole year after the entrance of Belisarius, viz. from the spring of the year 537 to March A.D. 538, is described as coming down upon it like a raging lion. He destroyed the noble aqueducts which supplied the beleaguered inhabitants with water; and thus originated the ruin of the *thermae*, whose reservoirs being no longer fed by copious streams, the baths became useless, and rapidly fell a prey to neglect and decay. Vitiges also burnt and wrecked every structure which he found without the walls; but, as he was unable to force an entrance, the interior of the city escaped his ravages.

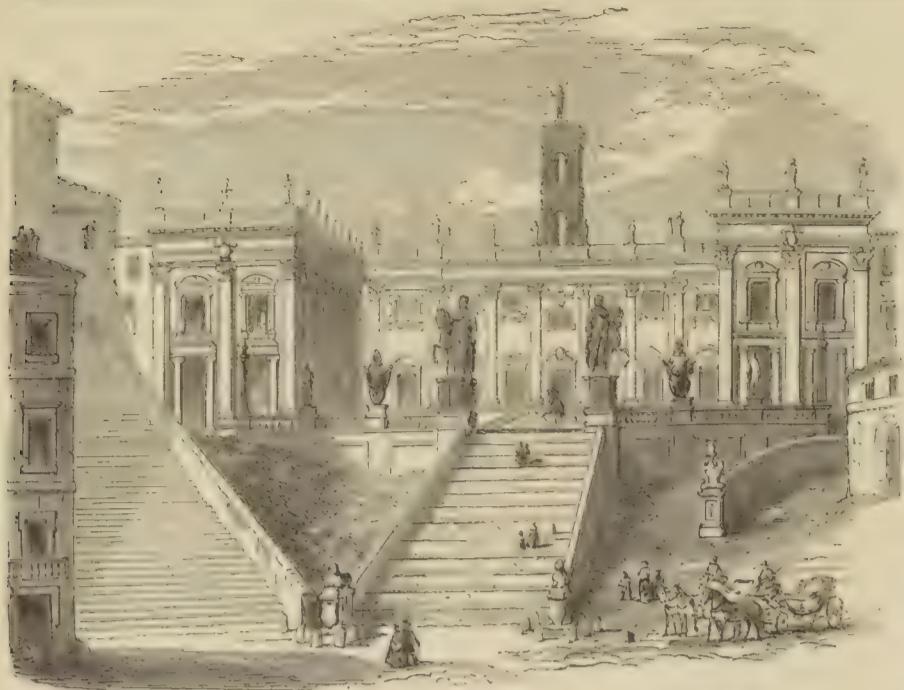
Belisarius, who found it necessary, in order to repel the fierce assaults of the Goths, to rebuild in great part the walls of the Emperor Aurelian, pressed by the urgency of the case as well as by the want of other materials, was obliged to have recourse to the broken columns, entablatures, statues, altars, &c., which he found at hand, to repair the shattered fortifications; and his work, which is in part still discernible, received the appropriate name of "*Opus tumultuarium*," to mark both the haste of its construction and the heterogeneous materials of which it was indiscriminately composed. Many precious relics of art thus ignorably perished. His soldiers, too, having converted the Mausoleum of Hadrian (now the castle or fort of St. Angelo) into a fortress, tore from their pedestals the masterpieces of Greek sculpture with which it was decorated, shattered them into fragments, and hurled them as missiles upon the heads of the besiegers.

When Totila first took the city, his intention was to uproot every trace of its foundations and reduce it to a "she-p-walk"; but, when he had levelled about one-third of the city walls, he yielded to the remonstrances of his opponent, Belisarius, who, from his retreat at Ostia, conjured him not to hand his name down to infamy by prosecuting so monstrous and savage a course of destruction. His occupation, nevertheless, was a sad calamity for wretchedly dismantled Rome. At the earnest request of the Archdeacon Pelagius the inhabitants were saved from slaughter and violation, but the property was delivered up to pillage after the richer portion of the spoils had been set apart for the Royal treasury of Totila himself. The Goths, on their departure, tore down the city gates and carried them off in triumph: the miserable wreck of the Senate was ignominiously driven out by the Gothic cavalry into the fields of Campania, where its members took refuge in their villas, and speedily met that death which the prayers of Pelagius had only for a time averted; the young nobles, who were led captive in the conqueror's train, were no more heard of; and the wretched populace, now reduced to a few hundreds, fled in terror, or were expelled by Totila's commands; and not one human being was suffered to remain within the walls,† so that the very existence of the once all-powerful "Senate and People of Rome" was utterly obliterated—"the lofty city" had become the "lone mother of dead empires;" and when Belisarius, issuing with a small band of trusty followers from Ostia, after the departure of Totila, advanced "o'er steps of broken throns and temples" to again plant the Imperial standard on the Capitol, he is said to have been overwhelmed for a time with grief, horror, and consternation at the "chaos of ruins" which on all sides encompassed him. The Greek General, however, lost no time in vain lamentations: he quickly set to work again to repair the walls; he summoned back the scattered inhabitants; brought all his forces within the circuit of the fortifications, and prepared to resist the second advance of Totila. His efforts were successful. Totila, after three ineffectual assaults, was forced to retire and await until the departure of Belisarius furnished a more favourable opportunity. This soon came, and he again laid siege to Rome, which at that time contained so much cultivated land within the walls, that the Greek garrison relied on the large quantities of corn which they had sown in it for their support during a protracted defence. But the treachery of a few Isaurian soldiers again, as in his former siege, opened the gates to Totila (A.D. 549), and the Goth once more seated himself in the City of the Caesars—uninhabited, however, with altered sentiments. He no longer meditated ruin; Rome was to be the capital of his Gothic kingdom. But the hostility of the Emperor Justinian was not to be averted: there was no peace for the Goths while they encumbered the Italian soil with their hated presence; and the eunuch Narses, at the head of a motley host of Lombards, Heruli, Huns, and Persians, overthrew the forces of Totila in a pitched battle (A.D. 552), and recovered Rome. The death of their brave King, and some further defeats by Narses, completely broke the power of the Goths; and Italy being annexed to the dominions of the Emperor, his representatives, or Exarchs (as they were styled), fixed the seat of their government at Ravenna, and Rome was degraded to the second rank in the cities of the Empire.

During the closing years of the sixth century, when the Lombards, having obtained possession of the north of Italy, extended their inroads to the Campagna and the very gates of Rome—when the misery and degradation both of town and country were the most extreme, the universal voice of the clergy and people called to the Papal Chair St. Gregory, surnamed the Great; and, while the gaiety of the Pontiff rescued his country from the perils which threatened to overwhelm it, his reign (A.D. 590–604) inaugurated the temporal power of the Popes, which the subsequent exigencies of the State, and the alternate neglect and

* The term used by Procopius, the secretary of Belisarius, who was an eyewitness of the scenes he describes, is μηλοθοτον.

† Εν τῷ Ρώμῃ ἀνθρώπων οὐδέποτε ἔστας, ἀλλ' ἔρημον αὐτὴν τοπάραπαν απολίπων, are the words of Procopius.



THE CAPITOL.



PIAZZO DI SPAGNA.

oppression of the Greek Emperors and their Exarchs, ultimately, with the consent and by the desire of the Roman people, confirmed and strengthened, until the princely donations of Pepin and Charlemagne, at the close of the eighth century, gave shape, and communicated stability and independence to the Papal dominions and sovereignty.

"The same character," says Gibbon, "was adopted by the Italian, the Greek, or the Syrian, who ascended the chair of St. Peter; and, after the loss of her legions and provinces, the genius and fortune of the

Popes again restored the supremacy of Rome." In the two centuries that the Lombard kingdom lasted, their incursions (which laid waste the Campagna) did not affect the city itself, with the single exception of the assault of Astolpus, in 755, which proved fatal to the structures without the walls; and, until the wars and disorders of the middle ages, Rome (under the Popes) enjoyed a long immunity from siege and capture, which was but once interrupted, viz. in the year 896, when the forces of the Emperor Lambert defended its walls against the Bavarian

Prince Arnulphus, who, however, succeeded in entering the city as conqueror.

The prime causes of the desolation of the Eternal City having been thus briefly indicated, it remains to add a word or two on the other co-operating agencies, which largely helped to reduce her to a "marble wilderness."

The pious zeal of the early Christians, whose horror of idolatry frequently found expression in the destruction or defacement of the Pagan



MONTE CAVALLO.

temples, altars, and statues of gods and heroes; and the poverty or wailing economy of Popes and Bishops, nobles and private individuals, who, for want of more easily attainable materials, had frequent recourse in almost every age from the fifth to the fifteenth century, in the erection of churches, and the repairs of the walls, fortresses, and habitations, to the massive buildings of the Imperial city, as to an inexhaustible quarry,* contributed in no slight degree to produce this result. Causes

equally destructive are also to be found in the fires which generally accompanied the numerous tumults and outbreaks of the populace, and which occurred with more fatal frequency after the withdrawal of the Imperial Court to Constantinople. The repeated inundations of the Tiber were likewise a fertile source of dilapidation. Ancient Rome was far more exposed to the irruptions of the Tiber than the modern city, the soil of which, by the accumulation of centuries of débris and alluvial deposit upon the ruins of open places, streets, and buildings, has been elevated from thirteen to fifteen feet above the old level, and is therefore, less accessible to the rising waters.

Add to these, the endless feuds of the rude aristocracy of the middle ages, which were carried on within the walls; the effects of tempests and earthquakes, the violence and frequency of which are noted both in early and comparatively recent times; the abstraction of marbles by Charlemagne in the ninth, and Robert of Sicily in the fourteenth century, for the construction and decoration of their respective palaces at Aix-la-Chapelle and Naples; and the silent wear of time in the deserted quarters, and some conception may be formed of the manifold agents of destruction that concurred to humble "the seven-hill'd city" pride."

* The marble slabs and ornaments were frequently broken up and burnt for lime. The Colosseum was for years a *colossal lime-kiln*.



ARCH OF DRUSUS.



TOMB OF CECILIA METELLA.



BASILICA OF CONSTANTINE.

The Rome of the middle ages demands but brief notice. Our limits, and the inferior interest of the period, as far as relates to the purpose of this memoir, do not admit of a detailed account of the ruinous effects upon the skeleton of the Imperial city produced by the intestine quarrels and bloody strife of the feudal factions—of the adherents of the Popes and Emperors, in the dissensions between the Church and the revived Empire of the West—and of the Guelphs and Ghibellines, in the distracted epoch between the tenth and the fifteenth centuries. Pitched battles of the most sanguinary character were repeatedly fought within the walls; ancient ruins and modern churches were alike made subservient to the purposes of domestic war, either by furnishing lime and materials for, or by becoming the substructures of, towers and fortresses sufficiently strong to resist the assault of a siege. In the tenth and eleventh centuries the chief places of the city were thus parcelled out amongst the Colonna, the Orsini, the Conti, the Frangipani, the Savelli, and other noble families. The ravages of the Normans under Robert Guiscard, and of the troops of the Emperor Henry IV. towards the close of the latter period, desolated the Leonine City beyond the Tiber (built by Pope Leo IV. in the middle of the ninth century), the mighty fabric of the Colosseum, and the districts around the Esquiline, the Celian, and the Viminal Hills.

In 1291, after the death of Nicholas IV., there was an interval of six months during which no Pope was elected; and, there being no legitimate authority in existence, a loose rein was given to the violent pas-

sions of the factions, who rioted in an interneceine warfare against life and property.

Some of the occasions most fertile in disorders of this kind were the coronations of the Western Emperors; but, perhaps, the most calamitous period of all, during those turbulent times, was the interval between the years 1306 and 1376, when the Popes took refuge from the dangers and difficulties by which they were beset, in the dominions of the French Monarch, and fixed their abode at Avignon—a period which is also remarkable in history for the attempt made by the celebrated Rienzi to establish, under the quaint title of “The Good Estate,” a Republican form of Government, in the room of the Sovereignty of the Popes—an attempt which proved as futile as the revolutionary efforts of our own day.

The strong measures adopted by Pope Eugenius IV., in 1434, to coerce the obedience of some of his revolted subjects, are cited amongst the destructive agencies of that era, but there is much surmise and conjecture in what is advanced on that head.

Rome at this time had degenerated, after a duration of upwards of two thousand years, to a condition and aspect as mean as, and infinitely more wretched than, it presented in the days of its first founders. A very small portion of the great space within the walls was occupied by the inhabitants; the rest of the inclosure being field, marsh, or garden: the streets were narrow, irregular, and filthy; and the houses, devoid of elegance or ornament, were built, without reference to order, either upon or amongst the rubbish of the Imperial ruins. From this paltry town

TEMPLE OF VESTA.

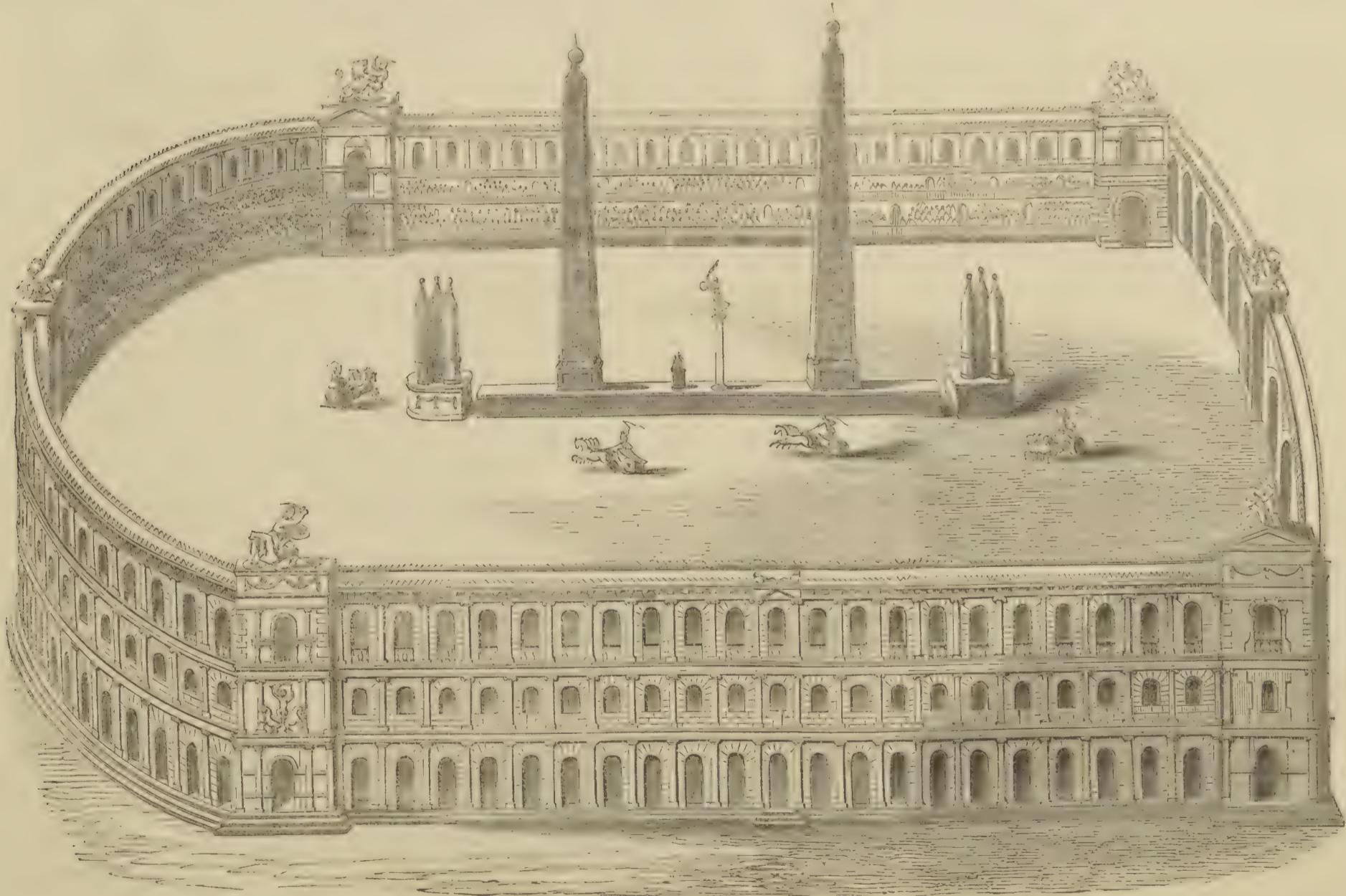
sprang the modern capital which we now behold, and which the taste and magnificence of its ecclesiastical Sovereigns has studded with monuments of art that rival the architectural prodigies of the City of the Caesars.

MODERN ROME.

Thro' every change the seven-hill'd city hath
Retain'd her sway o'er nations, and the Caesars
But yielded to the Alarics, the Alarics
Unto the Pontiffs; Roman, Goth, or Priest—
Still the world's master! Civilised, barbarian,
Or saintly—still the walls of Romulus
Have been the circus of an empire.

Like Thebes, or Babylon, or Carthage, the name of Rome might have been erased from the earth, if the city had not been animated by a vital principle, which again restored her to honour and dominion.—GIBSON.

THE rise of modern Rome cannot be referred to a date earlier than the close of the fifteenth century* (1480), when Sixtus IV. wholly recast the city, on a scale in some degree commensurate with its noble destiny, and the grandeur of the title which admiring ages have



CHARIOT RACE IN THE CIRCUS MAXIMUS.

conferred upon it—the Eternal City. This enterprising Pontiff lengthened the streets, and made them wider and straighter; he cleared them of the obstructions created by the shapeless ruins which rose in deformed masses on every side; he repaired the walls; he improved the communication between the two banks of the river by the erection of a new bridge; and the buildings which were raised in every quarter under his auspices were of a superior character. The spirit of improvement which he introduced was zealously carried out by the Popes immediately

succeeding, and Julius II. and Leo X. are distinguished among the principal contributors to the re-construction and re-decoration of the city in this period. The Roman nobles, too—especially the Colonna and Orsini—instead of wasting their resources in intestine feuds, applied them to the purposes of luxury, and erected family mansions—or, as they were more appropriately termed, palaces—of the noblest extent and proportions, wh.ch the revival of the arts and the abundant living genius of the period enabled them to finish in a style of splendour un-

surpassed and rarely equalled in ancient or modern times. Painting, sculpture, and architecture, in their palmiest day of excellence, copiously

* The pontificate of Nicholas V., from A.D. 1447 to 1455, though marked by some restorations in the city, is more distinguished by his firm establishment of the Papaal power over the hitherto turbulent and ungovernable Romans, who, until his reign, proved themselves true to their ancient reproach of inability to bear complete servitude or perfect freedom. The last Emperor crowned in Rome (Frederick III.) received the diadem at his hands, A.D. 1452.

contributed their most felicitous efforts to the decoration of those gorgeous edifices, many of which still attest the proud pre-eminence of Italy over all other modern nations in the domain of art.

Magnificent churches also reared their lofty dimensions, under the untiring zeal of Popes and Cardinals. Most of the various buildings of the Vatican, including the Loggia and the Belvedere, a great portion of St. Peter's, the palaces of the Cancelleria, the Farnesina, and, a little later, the Farnese, with its noble cortile; the Lungara and Giulia streets, spacious long, and straight, on either side of the Tiber, and a vast number of other great works, especially in the lower city, on the banks of the river, attest the spirit of enterprise which distinguished men of the period under consideration brought to the restoration of the city.

In the Pontificate of Clement VII. (A.D. 1523—1534), however, a frightful storm of destruction broke over the capital of Christendom, as disastrous in its effects as the first fury of the Goths, eleven centuries previously. The political complications with Spain and Germany, which had for some time prior become more menacing daily, at last reached a crisis by the irruption of the German troops of the Emperor Charles V. across the Alps, towards the close of the year 1526. They were commanded by George Frundsberg; and being, like their leader, attached to the new movement of the Reformation, their hostility was animated by the fervour of religious zealotry. They advanced through Italy with little or no obstruction to their impetuous career; and, with numbers greatly increased by accessions from the Spanish and Italian armies of the Emperor, arrived before the city on the 5th of May, 1527. The resistance was feeble; and the next day those modern Goths poured their hostile masses into Modern Rome. Their thirst for spoliation and plunder was heightened by the absence of all control over their proceedings; for Frundsberg had been seized with a dangerous illness on the line of march, and the constable, Bourbon, on whom the command then devolved, had been killed under the walls at the first assault. For upwards of nine months, until the 17th of February, 1528, Rome, with all its revived magnificence, was given up to the ravages of these barbarous hordes. Clement was besieged in the castle of St. Angelo, while the Imperial troops rioted in the sack of his capital. Churches were in an especial manner devoted to pillage: not only were the sacred vessels of gold and silver taken from the altars, but the rich vestments of satin and velvet; embroidered in gold, tapestries and carpets, the costly productions of the Italian loom, precious stones, and rare valuables with which the munificent piety of princely and noble families had endowed the religious temples of the city, were seized with fierce rapacity and carried off. Palaces and private mansions shared a like fate; and amongst the works despoiled are enumerated statues and columns, and many monuments of antiquity. Two years later witnessed another calamity of a different character—an inundation of the Tiber, which was attended with considerable damage to many edifices.

But the glory of Rome was not to be thus extinguished: the vital principle which has so long animated its chequered existence from its first foundation had lost none of its elasticity in the sixteenth century. The work of restoration and embellishment was renewed with increased vigour in succeeding Pontificates. Under Pius IV. (A.D. 1559—1566) the foundation of the Palazzo dei Conservatori on the Capitoline Hill, the church of Santa Maria degli Angeli, on the Viminale (erected by Michelangelo), and the Porta Pia, in the neighbourhood of the Quirinal, evinces with what earnestness that Pontiff applied himself to the accomplishment of his cherished object—the re-peopling and reclothing with habitations the deserted hills. The taste and luxury of the nobles, cardinals, and prelates ably seconded the designs of the Popes, and Rome once more began to resume her ancient pre-eminence in monuments of art.

The grand restorer, however, of the sixteenth century was the celebrated Sixtus Quintus (A.D. 1585—1590). By means of the *Aqua Felice*, he brought a copious supply of water—sufficient to feed 27 fountains—from a distance of 22 miles into the city.

The immediate neighbourhood of the Church of the Trinità dei Monti, on the Pincian Hill, and the Piazza di Spagna, was also the scene of his improvements; and the streets named after him, Felice, Sistina, &c., perpetuate the memory of his labours in this quarter. The spirit of the antiquarian, which would guard with tender veneration from even a rude or careless touch the relics of a past age's greatness, was wholly unknown to the utilitarian Sixtus, and he felt little scruple in christianizing the statue of the Capitoline Minerva, by replacing the spear of the goddess with the cross, as emblematic of Christian Rome; and the columns of Antonine and Trajan, which he crowned, the former with the statue of St. Paul, the latter with that of St. Peter. He also raised from their prostrate condition several ancient Egyptian obelisks which had decorated the Imperial city.

The course of improvement thus vigorously entered upon was followed up in succeeding reigns, though not with quite the same energetic assiduity. Clement VIII. made several important additions to the Vatican, to St. Peter's, and to other churches; but it was reserved for the opening of the seventeenth century to produce a rival of Sixtus, in the person of Paul V. (Borghese—A.D. 1605—1621), who, following out the plans of his predecessor, not only founded and decorated palatial and ecclesiastical structures, but also applied himself to the creation of improvements of a character to promote physical comfort and convenience, by widening and lengthening streets, cutting thoroughfares through the dense masses of mingled rubbish and wretched dwellings which blocked up several localities, and rendering those and other crowded districts open and airy, by the formation of plazas or squares, which he surrounded with stately buildings. He crowned his labours by the completion of a still more stupendous project than the *Aqua Felice* of Sixtus, viz. the aqueduct which bears his name, the *Aqua Paolina*.

Paul V. also resolved to signalise his pontificate by putting a final hand to what remained to be finished of the structure of St. Peter's: he accordingly enlarged and extended the principal nave, and completed the facade and portico of the gigantic basilica. Urban VIII. (Barberini—A.D. 1623—1644) erected churches, palaces, and fortifications; he repaired and strengthened the lines encompassing the Castle of St. Angelo and the Vatican, adding a ditch and rampart; and by continuing the fortified wall from the latter to the gate of San Pancrazio, which he rebuilt, he united the Leonine City to the Trastevere, and completed the entire circumvallation of the city on the right bank of the Tiber.

The Piazza Navona, with its fountains and obelisk, occupying the site of the ancient Circus Agonalis of Alexander Severus, the church of St. Agnes, with its noble facade, the Palazzo and Villa Pamphilj, and various other works, attest the building industry of Innocent X. (Pamphilj—A.D. 1644—1655). The labours of the succeeding Pope, Alexander VII. (Chigi—1655—1667), are marked by the endeavour to produce uniformity and regularity in the streets, squares, and buildings; to effect which, he never hesitated to pull down and demolish, as well as to build up. His grand work was the magnificent colonnade of the Piazza of St. Peter's. The *Ara Coeli*, the *Collegio Romano**, the *Sapienza* (the National University of the States of the Church), the *Propaganda*,

* The *Collegio Romano* was the grand central establishment of the Jesuits, for the purposes of education. It is a huge pile of building without any great architectural pretensions, approached by spacious quadrangular court, surrounded by a portion of two stories high, and is situated on the northern side of the piazza of the same name, a little to the right of the Corso, as you advance towards the southern extremity of that street. It was erected in the pontificate of Gregory XIII., about the year 1582, after the designs of L. Ammanni. The north-west angle of the structure is formed by the Church of St. Ignatius. Its chief attractions for the stranger are its noble library of 70,000 volumes, and the Kirchner Museum (founded by Father Kirchner), celebrated for its complete collection of ancient Roman and Etruscan coins, cameos, rings, &c.

The *Propaganda* is a college founded upon the most comprehensive plan ever devised for any purpose, in any age or country. Its object is to educate young men of every complexion, natives of every habitable part of the globe, for the service of the altar, and the propagation of the Roman Catholic faith in their own language and among their own countrymen; and, accordingly, professors of the various branches of learning which constitute the education of a Catholic priest—viz. the learned languages, history, physical science, logic, metaphysics, the Scripture, and theology—direct the studies of these youths through the medium not only of Latin, the common language of the college, but also of the native tongue of each; and hence the extraordinary circumstance of upwards of forty different dialects spoken within its walls is of daily occurrence. Amongst these languages are the Hebrew, the ancient and modern Chaldean, the Samaritan, Syriac, Arabic, modern and ancient Armenian, Persian, Turkish, Kourish, ancient and modern Greek, Latin, Italian, Maltese, Coptic, Ethiopian, various African dialects, three different dialects of Chinese, other dialects of Asia and India, comprising Hindostani, PEGU, Georgian, &c.; and the various lan-

guages of Europe, such as the Irish and other branches of the Celtic tongue, the German, Dutch, English, French, Spanish, Portuguese, Polish, Bulgarian, &c.

One of the most interesting sights which the scholar can witness in Rome is the annual examination of the students, which occurs in the second week of January. The natives of the various climes, dressed for the occasion in their national costume—Chineses, African, Indian, Egyptian, or Negro, as the case may be—recite speeches, sing songs, or enact a portion of a play in their respective tongues before a crowded auditory, which is always attracted by so extraordinary a spectacle. A characteristic group of the students in their academic costume is presented in the Illustration, page 325.

The *Propaganda*, so called because it is the college *de propaganda fide*, is situated in the Piazza di Spagna, in the most fashionable quarter of the town, and was founded in the beginning of the seventeenth century, during the pontificates of Gregory XV. and Urban VIII., from the designs of Bernini and Borromini.

according as the chief citizens, in the time of the Republic, or at a subsequent period, the Emperors, by favouring one faction or the other, and thus placing it in the ascendant, rendered it more powerful, insolent, and overbearing to the rest. In the days of Caligula and Nero, the Green was in the ascendant.

The Circus was an oblong enclosure, semicircular at the farther end, and surrounded by seats rising one above the other, for the accommodation of the spectators. The enclosed area was divided by a low wall which ran nearly through it, parallel to the oblong sides, a passage being left at both ends, for the horses to run round. This partition was called the *spina*, and the course round it was named the *spatium*. The *spina* was usually decorated with ornamental structures and architectural embellishments, such as porticos, columns, obelisks, &c. The barrier, or starting-place, was termed the *carcer*, and upon each end of the *spina* were raised three conical pillars, grouped together upon a basement, and they were designated the *metae*, or goals. The chariots, after starting from the *carceres*, or barriers, where their station had been determined by lot, ran seven times round the *spina*; and the great aim of the charioteers was to round the *metae* in each of the seven heats as closely as possible—to graze it, in fact, as, by effecting that, their circuit would be so much the shorter than that of their rivals outside them, and their chance of success in arriving first at the winning goal, at the end of the last heat, proportionally increased. The struggle is pictured by Horace with laconic force, in the words “Metaque feridus evitata rotis.”

Of these *circi* there were several in Rome, such as the *Flaminian Circus* (now occupied by the Palazzo Mattei), the *Circus of Nero* (on the site of St. Peter's), of *Eliogabulus* (near the church of Santa Croce), of *Alexander Severus* (now the Piazza Navona), of *Flora* (now the Piazza Barberini), of *Hadrian* (adjoining the castle of St. Angelo), &c., the principal or national being that known as the *Circus Maximus* which was situated in the low ground between the Aventine and the Palatine Hills, and which, originally founded in the infancy of Rome by Tarquin the Elder, became, by subsequent repeated enlargements, improvements, and decorations, one of the grand sights of the city. It was surrounded by noble porticos and seats of marble, wherein, during the Empire, no less a multitude than 485,000 spectators could be accommodated. Upon the *spina* of the *Circus Maximus* were raised the two Egyptian obelisks, which now stand, one in the Piazza del Popolo, the other in the Piazza of St. John Lateran. There are some fragmentary traces of this circus still to be seen on its well-known site, now called the *Via de' Cerchi*.

The Engraving, page 317, represents the *Circus Maximus* as it stood in ancient Rome, towards the close of the Empire.

The chariots had generally either two (*bigae*) or four (*quadriga*) horses, yoked abreast. There were sometimes, however, six or seven horses yoked to a chariot, which was then called *sejugis*, *septemjugis*, according to the number; and Suetonius tells us that Nero, when he played the charioteer in the circus, had ten horses yoked to his car (*decemjugis*). The same Imperial madcap introduced races between camels, matched two and two, in the circus; and Heliogabulus delighted the populace with an equally strange variety of contest—that of racing elephants. The number of chariots entered in each *missus*, or match of seven heats, was four, and the usual number of matches in a day amounted to twenty-four; to which there was one generally added at the close of the day's sport, at the expense of the people, who made a collection for the purpose on the spot—hence this twenty-fifth match was called *Missus Aëriarius*. Originally, the sound of the trumpet announced the commencement of the race; but, ultimately, in the times of the Empire, the signal was given by the display of a napkin (*mappa*) hung out at the chief magistrate's seat.

The *Troja*, or *Ludus Troja*, was a game handed down from the earliest period of Latin history. It was celebrated in the circus by youths of the most noble families, who, dressed in ornamental costume, and armed with spear and javelin, sustained a mimic combat on horseback, something in the manner of a joust or tournament.

The *Naumachia*, a Greek word signifying naval engagements, and applied both to the combat represented and to the place of representation, were originated during the first Punic War, when the Romans began to be initiated in the mysteries of sea-fights, and were at first practical schools of naval exercise, as well as public amusements. They were sometimes merely races to test the skill and swiftness of the rowers, but usually they consisted of fights on board galleys; and as the engagements were real combats, in which the blood of slaves and gladiators was copiously shed, the interest attaching to them was very great. The Emperor Augustus constructed a magnificent *naumachia*, in the Transiberina, on the site of Caesar's groves. It was elliptical in form, 1800 feet long, and 1200 feet broad, and was supplied with water by his aqueduct, called *Aqua Alsietina*.

The *Show of Wild Beasts* comprised combats between the animals alone, and combats of men with animals. Lions, tigers, panthers, leopards, cameleopards, elephants, and almost every description of wild beast, were pressed into the service of the amphitheatres. The combatants who engaged the wild beasts were called by the general name of *bestiarii*, whether they fought on foot or mounted; and were for the most part insolent or criminal slaves sold by their masters for the service of the arena, prisoners of war, or the vilest malefactors. At times these unfortunate were merely ordered to be thrown to the beasts (*ad bestias dari*), to be torn to pieces before the assembled people, without having arms allowed them for their defence—a practice which was constantly adopted towards the primitive Christians during the persecutions from the time of Nero to that of Diocletian.

The *Gladiatorial Combats* were the most ancient and strictly national of all these sanguinary spectacles, and were originally exhibited only at the funeral games of distinguished citizens by their children or heirs, who, in the ferocious superstition of early Pagan barbarism, believed that, by thus shedding human blood over the graves of their deceased kinsmen, they appeased and put at rest their *manes*, or departed spirits. Those cruel shows soon became the great delight of the savage populace, and, accordingly, whoever wished to obtain their votes at elections, or aimed at popularity for other purposes, pandered to their cruel appetites by an abundant supply of those exhibitions, in their varied forms.

The number of the gladiators was so very great as frequently to threaten danger to the State; and many laws were passed in the times of Cicero and of Augustus Caesar, particularly restricting as well as the occasions for giving those games as the number of the gladiators who might be at one time within the precincts of the city: but these laws, opposed as they were to the fierce spirit of the age, soon became a dead letter, and under Caligula, Nero, Domitian, and the more dissolute or more magnificent of the Emperors these massacres were exhibited on the most extensive scale imaginable and with the most unbounded licence, so that not only dwarfs and women fought, but even senators and knights, divesting themselves of the dignity or modesty pertaining to their condition, mingled with slaves, malefactors, and professional gladiators in the butcheries of the amphitheatre—a degradation in which they were frequently countenanced by the example of their Imperial masters. The gladiators, in the most comprehensive sense of the term, included several different classes of combatants, according to their costume, arms, or country. The *Thracians* were the principal and most highly prized gladiators, on account of their fierce courage and skill. They carried their national weapon, the *sica*, or *sabre*, and a small round shield (*parma*). The hired or professional combatants were divided into *familiae*, or companies, and lived apart from the rest of the community, in *ludi*, or schools, where they were trained and instructed in their art by regular professors, called *lanistae*. Their board was the best and most nutritious to be had; so that *sagina gladiatoria* (gladiator's fare) was synonymous with good cheer. Such of them as were freemen, and fought for the love of notoriety, or *hire*, were designated *auctorati*. The person who gave the exhibition was called the *editor*, and he either furnished his own slaves, who had been trained to the fight, or hired the combatants from the *lanistae*; and, for a few days prior to the games, he posted up *libelli*, or bills, setting forth the number of gladiators and naming the most celebrated, the description of combat, the day and hour, and all the other circumstances requisite to be known. At the appointed time, on the day of exhibition, the gladiators were marched round the arena, so that all their points might be seen and understood by the assembly; they were then carefully matched, according to age, weight, strength, &c., and were supplied with wooden foils (*rudes*), headless spears, and other harmless weapons, with which they exhibited their dexterity, and at the same time raised their own courage and the expectations of the assembly to the proper pitch of excitement. Then, at a signal, these were laid aside, and they were handed their proper weapons, and immediately commenced the fight. As soon

as a gladiator was disarmed, or wounded so as to be disabled, his adversary called out "*Habet*" or "*Hoc habet*," ("He has it"), and the party worsted lowered his arms in token of defeat, while a pause ensued in the combat, and the victor looked up to the spectators to decide the fate of his opponent, who at the same time appealed to them for mercy. If they happened to be in good humour, or were pleased with the skill or courage displayed by the vanquished party, they pressed down their thumbs (*plicies premebant*), and he was saved; and if they disapproved of the poor wretch's conduct in the fight, they bent back their thumbs (*plicies vertebant*), as a signal to despatch him—and he was forthwith butchered on the spot, and his gory body was dragged out of the arena with a hook, into a place set apart for that purp se, and called the *Spoliarium*.

The rewards accorded to the victors consisted either of money; or the woollen fillet or cap of liberty, which, if they were slaves, conferred freedom upon them; or, lastly, of the *rudis*, or wooden foil—the effect of the latter being to exempt the recipient from further participation in the bloodshed of the arena. They then hung up their arms in the temple of Hercules, the patron deity of gladiators, as a votive offering, and an indication of their release from all obligation to fight for the future; and they usually became *lanista*, or teachers of the gladiatorial art.

Such, then, being understood to have been the sports of the Roman amphitheatre, the purpose and character of those buildings become obvious, and a description of the principal one in Rome—the *Colosseum*—is rendered more clearly intelligible. The origin of the term "*Colosseum*" has not been precisely ascertained, neither has the period at which it first came into general use. It has been traced to the middle of the seventh or beginning of the eighth century, and is supposed to be derived either from the colossal proportions of the building itself, or from the colossal statue of Nero which was ultimately placed near it, after Nero's Golden House had been destroyed. The usual name of the *Colosseum*, during the first six centuries of its existence, was the *Flavian Amphitheatre*, from its founder, the Emperor Flavius Augustus (Vespasian). It occupies the site of Nero's Lake, in the valley between the Palatine, the Esquiline, and the Caelian Hills. Vespasian commenced its erection about A.D. 70 or 71; but it was not completed until some nine years subsequently, about A.D. 80, in the reign of his son, the Emperor Titus, who dedicated it with great pomp and magnificence. Its form was that of an ellipsis, 564 feet long, and 467 broad in its greatest extent. The interior area, or arena (so called from being covered with sand), on which the games were exhibited, was so capacious that upwards of 10,700 beasts could stand within its circuit. This area was surrounded by a wall twelve feet high, over which was a projecting row of seats fourteen feet in depth, and covered at top, for the chief magistrates, senators, foreign ambassadors, &c., which was called the *podium*. Here, also, were accommodated the vestal virgins and the *editor*, or person who gave the games; and behind the senators sat the *equites*, or knights, on fourteen seats set apart for them, as the second order of nobility. In the times of the Empire, the *podium* was furnished with an elevated tribune, surmounted by a canopy, in which the Emperor sat in state. The front of this first range of seats was protected from any irruption of the wild beasts by a breast-work or parapet of gilt bronze; and, as a further security, an iron palisade encompassed the arena, at the foot of which, beneath the *podium*, there was a deep cut or canal full of water. This, the first story of the structure, rested on a basement of eighty arches: behind it rose three walls in succession, each increasing in height until the outer one reached an elevation of 140 feet—a wide passage, or corridor, called an *ambulatorium*, being left between each wall, which communicated with the outside by means of eighty portals called *rotondes*, and with the corridors of the upper stories, by means of numberless flights of stairs. The separate height of each of the three walls on the inside constituted a distinct story, and from each a tier of marble seats, covered with cushions, ran sloping down towards the arena, and afforded accommodation for the people. These seats were called *popularia*, and the number of persons who could view the games from them and the *podium* amounted to no less than 87,000; while in the wooden galleries erected over the outer wall, for the lowest classes, 20,000 individuals found room to assist at the spectacles of the arena. A large awning, called the *velarium*, was extended around the summit, and protected the spectators from the sun or rain, while the atmosphere within was rendered cool and delicious by the play of numberless fountains and the odour of aromatic perfumes; and such was the extraordinary skill and simplicity of contrivance with which the various passages and means of ascent and descent were constructed, that all parties, of whatever rank, found their way to and from the respective localities allotted to each, without the least difficulty or confusion, notwithstanding the vast masses with which the amphitheatre was thronged at every representation. The exterior wall presented a *façade* consisting of four compartments, of different architectural orders, rising one above the other, viz. the Doric, the Ionic, and two Corinthian orders, the highest having pilasters instead of columns, and every second interval being pierced for windows.

It was in this vast edifice, amidst the brutal shouts of a populace maddened with sanguinary excitement, that, for nearly 300 years, the blood of thousands of the primitive Christians was poured out like water, and their bodies torn to pieces by furious beasts. Its walls perpetually resounded with the cry, "*Christiani ad leones!*" during the earlier part of the exhibition, when the gladiators butchered each other for their entertainment; and the day's sport was generally brought to a close by the sight of a mangled victim writhing in the grasp of a lion, a tiger, or some other beast of prey. On the occasion of the dedication of the amphitheatre, Titus exhibited shows of gladiators, combats with wild beasts, &c.; and Trajan, during an exhibition which lasted 123 successive days, brought upon the arena one thousand pairs of gladiators. Sometimes the arena was converted into a forest, by means of large trees and bushes, &c., being transplanted to it for the occasion, with the soil around them, as they stood, and then various beasts of the chase were hunted through its mazes. In this manner the Emperor Probus on one occasion exhibited four thousand ostriches, boars, deer, wild sheep, &c. But it was the gladiatorial combats—the human massacres, which were most priz'd by the dissolute nobles, who were buried in luxury, and consumed by the desire of morbid excitement; and by the blood-thirsty populace, who, when every other quality of the Roman citizen had fled from their breasts—leaving them a debauched, degraded rabble—retained the sanguinary ferocity of a ruder age, without its redeeming courage. It was in vain that the then feeble voice of Christianity was raised in abhorrence and denunciation of these demoniacal sports, which cut off thousands yearly in the prime of life: even the Imperial authority itself failed to put down the furious fashion of the time; and the edicts of Constantine the Great were of little avail in the cause of humanity. At length, what neither the Sovereign power of the Christian Emperors nor the humanising influence of polished civilization could effect, was accomplished by the devoted zeal of an humble monk. On the 1st January, A.D. 404, Almachius, or Telemachus, an ascetic of the Eastern Desert, who had come to Rome, inspired with the holy purpose of putting an end to those feasts of the Prince of Darkness, even though it should cost him his life, entered the amphitheatre with the eager crowd of spectators, and when the gladiators commenced their mutual butcheries, rushed in between them and endeavoured to put a stop to the combat. Stones and missiles of every description were immediately hurled at the too-daring Reformer; and, by the order of the Prae or Alpius—a person possessed of the most inordinate love of those exhibitions—he was slain on the spot. But in this, as in other instances of the effusion of the blood of the martyrs, the sacrifice was fruitful in happy results. The feeble, vacillating spirit of the Emperor Honorius, often, but in vain, urged by his Christian counsellors to grapple with the inveterate abuse, was at last roused to action by the horror inspired by the murder of Telemachus; and enforcing with the full weight of the Imperial power the existing laws, and issuing new edicts, he put an end to the gladiatorial shows for ever. The fighting with the wild beasts, however, was not abolished until towards the close of the reign of the Gothic King of Italy, Theodoric, about A.D. 522.

After the *Colosseum* had ceased to be used for its original purpose, history is, for a considerable time, silent as to its fate; but, when mention of it again occurs, at a long subsequent period, its dilapidated aspect plainly indicates how fully it shared in the disastrous vicissitudes of the Eternal City. In the Middle Ages, during the turbulence and commotions of the intestine factions, it was converted into a fortress, and was variously held by one or other of the contending parties. In the year 1332 it was in the possession of the "Senate and People of

Rome," as the dominant portion of the citizens at that period styled themselves, in contradistinction to the noble families, and was applied to a purpose of the same character as that of its original design. A grand bull-feast was given in its arena, a description of which has been left us by a contemporary writer, Ludovico Monaldesco. It was also used as an hospital, as an artisans' factory, and in various other ways, until at length, shorn of more than half its proportions by the combined effects of the decay of time, aided by earthquakes and inundations, and the incessant spoliations, for centuries, of Popes and Princes, who only regarded it as an inexhaustible quarry, it was consecrated within a comparatively recent period to the offices of religion, and the destructive agency of man was thus stayed. More active measures were taken for its preservation in the present century by Pius VII. and Leo XII., who caused it on the outside by strong buttresses at the south-east and north-west extremities. Gregory XVI., also, made some considerable restorations in the middle and outer walls on the south side, where they had disappeared.

As to the present appearance of the *Colosseum*, apart from its stupendous height and its enormous dimensions, which must strike every beholder with astonishment, its most characteristic feature is the marked contrast presented in the aspect of strength and durability which the huge blocks of stone composing its structure exhibit, and the perfect picture of ruin and desolation conveyed by the yawning rents and fissures in the walls, and the extraordinary luxuriance of the mural and parasitic plants and shrubs with which they are covered in various places, and which often attain the size of full-grown trees.

Within the arena, the sacred character, communicated to the building in recent times is indicated by a large black cross, which is planted on a mound in the centre of the arena, and by a series of pictures representing the various stages of Christ's passion and death, which are hung round the *podium*, or brick basement wall of the interior, as appropriate decorations of the place where so many martyrs had, by their tortures and death, borne witness of their faith in the truth of the Redemption. There is also at one end of the area an altar surmounted by a Madonna, which forms a simple species of Lady-chapel. In order to ascend to the upper corridors, an application to the custodian is necessary; but to all the lower parts of the building there is the freest access, as the arena is in fact a public thoroughfare.

Taken altogether, the ruins of the *Colosseum* constitute, perhaps, the best representative which modern times could have of ancient Rome: it was the national amphitheatre: its form and construction are sufficiently preserved to show with the greatest clearness and intelligibility the style and manner of the cruel exhibitions of the arena, which were so peculiarly Roman; its majestic proportions impart to the mind an adequate conception of the grand character of the public edifices of the Imperial city, while its present desolate state eloquently proclaims the violence of the vicissitudes which laid them prostrate. To have the imagination, however, fully impressed with the associations pertaining to the locality, it is perhaps advisable to visit the *Colosseum* by moonlight.

The ruins of the vast edifice are represented in the Engraving, page 320.

The *Arch of Constantine* cannot correctly be called a ruin, since its preservation is almost quite perfect; it is a relic of the Imperial times, and almost the only one which the lapse of centuries and of revolutions has left uninjured. It is situated in the immediate neighbourhood of the *Colosseum*, at the top of the Via San Gregorio, not far from the spot where the celebrated Via Sacra leading from the Forum to the *Colosseum* debouched; and, as appears from the original inscription on the attic, was dedicated to the Emperor Constantine the Great by the Senate and People of Rome after his triumphal entry into the city on his defeat of his rival Maxentius.

The arch is generally understood to have existed on the spot previous to the time of Constantine; and, as its sculptured ornaments show that an arch of Trajan's had been despoiled for the purpose of decorating this in honour of Constantine, many have thought that this is the arch itself, alleged to have been so despoiled; and that, being left unfinished by Trajan, its embellishments were completed in such a manner as to make it a memorial of triumph for Constantine. This supposition, however, is based only on the fact of the arch of Trajan which was in his Forum having remained intact long after Constantine's age. It is probable, however, that it was an arch of that Emperor's existing in some other locality, that furnished the sculptures. The only thing certain in the matter is the spoliation, and the evidence which such an occurrence furnishes of the decline of the arts in the beginning of the fourth century, when the Imperial conqueror was obliged to have recourse to the productions of a former epoch, however inappropriate they might be, to adorn the monument of his victory and triumph. It is a massive lofty structure, pierced by a large central arch and two smaller lateral ones, and presents a *façade* or rectangular elevation of the same character on both sides, viz. an entablature sustained by fluted Corinthian columns, backed by pilasters, resting upon the same pedestals, the arches being in the intercolumniations. A sculptured frieze runs above the arches round the entire structure; and on the attic over the entablature there are four statues corresponding in position with the columns below, the intervening spaces at either side being occupied with bas-reliefs, and the centre with the inscription referred to. All the lower portions of the structure, the pedestals of the columns, the exterior and interior of the arches, and the sides are also profusely embellished with sculptured bas-reliefs—those on the attic representing Pagan sacrifices, or relating to the exploits of Trajan in Parthia and Dacia; while the others, executed in an inferior style, illustrate the victories of Constantine, and are accompanied with appropriate inscriptions. The excavations which exposed to view the lower parts, which were imbedded in some fifteen feet of accumulated soil, were begun in the present century by Pope Pius VII., and completed by Leo XII.

Proceeding in a north-western direction from the *Arch of Constantine* towards the Forum, along the road that is supposed to be on the site of the *Via Sacra*, the most conspicuous ruin met with is one also associated with the first Christian Emperor—the *BASILICA OF CONSTANTINE*, which for a long time was thought to be the Temple of Peace. From its style of architecture being similar to that of the Baths of Diocletian, the reign of Maxentius (A.D. 306—312) is fixed as the age of its erection, though it was probably not completed until the succeeding reign of Constantine; but that the chief portion of the structure dates from the former reign, has been proved by some coins of Maxentius having been found embedded in the building. The ruin consists of three colossal brick arches, of great height, standing in a line together and facing westward. On the summit there is an accumulation of soil, covered with plants and verdure; and, as the ground gradually rises behind them, access can be had to the top from an adjoining convent garden. There are some remains of a white marble entablature, which was supported by lofty columns of the same material, one of which remained standing in its original position so late as the pontificate of Paul V., little more than two hundred years ago; but that Pontiff had it removed to the piazza in front of Santa Maria Maggiore.

The present aspect of the ruin is shown in the Illustration, page 317.

The *Forum Romanum*, however, of all the ascendencies of ancient Rome, presents the most deplorable contrast in its present appearance to its former magnificence. Even by its modern name of *Campo Vaccino* (Cow's Field), expressive as it is of degradation and desolation, no adequate idea is conveyed of the utter desolation which has overwhelmed the Forum, obliterated its every lineament and feature, in indeed even its exact boundaries a problem, and reduced it from being the grand central nucleus of the splendour and beauty of the most magnificent, powerful, and populous city that ever existed, to become an unsightly, shapeless, barren field—a very waste and wilderness. The tourist whose intimate acquaintance with classical literature and history enables him to picture vividly to his mind the Forum as the centre of the ex-servile and turbulent life of ancient Rome in the days of Cæsar, of Cæsar, and of Pompey, and of the more placid but equally intense spirit of life which pervaded its thronged thoroughfares in the time of Augustus, can alone fully estimate how vast is the desolation of the *Campo Vaccino*.

On entering at the north-western or upper end the irregular oblong area which bears that name, a piece of waste-ground lies before the view stretching towards the south-east in the direction of the *Colosseum*, with some stunted trees growing in the centre, and fragments of ruins scattered through it, some in close neighbourhood to each other, the rest more apart or intermingled with modern erections. A casual passenger, or curious tourist, or perhaps a peasant with his cart and clumsy yoked oxen, are all the indications of life to be met with in this once famous arena of eloquent debate and political deliberation. The whole space open to view comprehends a much larger area than was occupied by the

Forum, the exact limits and extent of which has long been a vexed question with antiquarians. Signor Canina, however, whose research and erudition have thrown such great light on the topography of ancient Rome, describes it as reaching from the *Arch of Septimius Severus* to the *Temple of Antoninus and Faustina* in length, that is from north-west to south-east, and in width from the remains of the *Basilica of Paulus* to the modern Church of San Adriano, to an excavation (on the Palatine side) containing steps leading to what he considers to have been the floor of the Julian Basilica; and, as he supports this opinion with arguments that have learning and probability in their favour, he is generally followed as the best authority upon this, as he is upon most others of the disputed points of ancient topography. The whole locality, however, bears in ordinary parlance the name of the *Roman Forum*, or *Campo Vaccino*. The ruins which it contains have been equally the subject of conjecture; and the knowledge that such ancient buildings as the *Temple of Concord*, the *Temple of Jupiter Tonans*, the *Temple of Fortune*, the *Tabularium*, &c., were either in the Forum or its immediate neighbourhood, was quite sufficient to cause the antiquarians in their own peculiar haphazard fashion to affix any one of those names to the ruins, without the conjecture being fortified by those results and discoveries, the basis of which could only be extensive excavation, conducted with care and intelligence, and illustrated by the study of ancient coins, medals, bas-reliefs, writings, &c.—a course which has been followed to a greater or less extent by those who engaged in this perplexing study in more recent times.

The most crowded collection of ancient remains is to be seen in an excavation, from fifteen to twenty feet deep, to the ancient level at the upper end, just under the *Capitoline Mount*. Three of the principal are the ruins of temples, which have been variously designated; the fourth, which is the most perfect in its preservation, has been always known as the *Arch of Septimius Severus*, who was Emperor, A.D. 193—211. It was built about the eleventh year of his reign, as a monument of honour to himself and his sons, Caracalla and Geta, as appears from the inscription which it bears.

The structure, of the same character and form as the *Arch of Constantine*, is pierced by a large central and two small side arches, which communicate with each other by cross openings also arched, the entablature being sustained by fluted columns and pilasters, resting upon sculptured pedestals. The attic is plain, and bears only the inscription but the interstices of the columns are decorated with bas-reliefs. Originally, the summit, to which there is access by a flight of steps, bore a triumphal car, containing statues of the Emperor and his sons. At the foot of the arch, a portion of an ancient paved way that led to the *Capitol* is laid bare.

The view at page 321 is a most faithful representation of the present aspect of the Forum. The arch on the left is that of *Septimus Severus*, just referred to.

The eight *Ionic Columns*, which next claim attention, are now ascertained to be the remains of the *Temple of Saturn*, which was originally founded nearly 500 years B.C., in the Consulship of Aulus Sempronius and Marcus Minutius, and was used as the Roman Treasury, and the receptacle of the public records and registers, among which were the *Libri Elephanti*, or great ivory tablets, containing the lists of the tribes, and the plans of the public accounts. This ruin was long supposed to be either the *Temple of Vespasian*, the *Temple of Fortune*, or the *Temple of Concord*, in which, at latter times, the Senate held its deliberations, and it received one or other of these names, from different writers. More recent and accurate information has dispelled the error. The columns, which are about forty feet high, support a part of the marble entablature and the angles of a pediment. The original temple was burnt down in the time of the Empire, and was restored at the public expense, as set forth in the inscription on the *façade*.

The three *Corinthian columns* of white marble, with the fragment of entablature, are commonly attributed to the *Temple of Jupiter Tonans*, erected by Augustus in thanksgiving for his narrow escape in a thunder-storm which overtook him when travelling by night in Spain, and in which one of his attendants was killed by the electric fluid. But Canina shows that that temple was in the *Capitol*, and that the beautiful fluted columns in question belonged to the *Temple of Vespasian*.

An elevated platform covered with a broken tessellated marble pavement, constituting the foundation and floor of the *cella*, is now all that remains of the *Temple of Concord*, which was first built about four centuries before Christ, on the election of Consuls after the dictatorship of *Camillus*, and as it was the monument of the reconciliation of the Patricians and Plebeians, the Senate held its meetings there more frequently than in its other places of assembly. It was rebuilt with much magnificence by the Emperor *Tiberius*. The ruin was discovered in the year 1817.

Not far from this excavation there is another which contains an isolated column that is now ascertained to be the *Column of Phocas*, from the inscription on its pedestal; though previously to the year 1813 (when its base was laid bare) much learned ignorance was lavished in conjectures upon its history and origin—the simple process of solving the difficulty, by removing the accumulated soil that concealed its lower proportions, never having been resorted to until then. The shaft is between thirty and forty feet high, of white marble, fluted, and of the Corinthian order, and is planted upon an ill-constructed pedestal and basement of common stone, some fifteen or twenty feet in height; and the whole erection exhibits that want of harmony which marks the fallen state of the arts in the seventh century, the shaft having evidently belonged to some ancient edifice or monument, from which it was taken to serve the purpose of its present existence. It was erected in the year 608 by *Smaragdus*, the Exarch of Italy to the Emperor of the East, *Phocas*, who reigned A.D. 602—610. Close to its base three other pedestals of brickwork were also found, which are supposed to have sustained other similar columns.

The most beautiful relic of antiquity in the Forum remains to be noticed. It stands opposite the *façade* of the Church of *Santa Maria Liberatrice*, which is close to the north angle of the *Palatine Hill*, and consists of three fluted Corinthian columns of white marble, about thirty-five feet high, extending across the Forum, and surmounted by a portion of their richly-wrought entablature; the whole constituting, from the elegant proportions, exquisite finish, and style of the work, the most beautiful specimen of the Corinthian order in the city, and forming a most conspicuous object in the centre of the *Campo Vaccino*. Up to a recent period this graceful ruin was supposed to have belonged to the *Grecostasis*, or *Hall of Audience*, where the foreign ambassadors accredited to Rome were received; but more correct investigation has assigned it to the *Curia Giulia*, which *Augustus* rebuilt with great magnificence after its destruction by fire on the occasion of the burning of the dead body of *Clodius*, when the people tore up the seats to make a funeral pile. The Senate sometimes sat in the *Curia Giulia*, and justice was also administered there.

The eastern side of the *Campo Vaccino*, corresponding pretty closely with what had been the eastern side of the Forum, and the continuation of the line of the *Via Sacra*, or *Sacred Street*, is now occupied by various churches, some of which are in part constructed upon the ruins of the ancient *Pagan* edifices. Taking as a point of departure the *Arch of Septimius Severus*, there are along this eastern line the Churches of *Santa Martina*, *San Adriano*, *San Lorenzo in Miranda* (built on the ruins of the *Temple of Antoninus* and *Faustina*), and *Santi Cosmas e Damiano*; none of which possess any very peculiar feature of interest, though they are the restorations of some of the most ancient Christian churches in Rome, with the exception, perhaps, of the crypt or *sotterraneo* of *Santa Martina*, which was restored and decorated principally by his own expense, by the celebrated architect *Pietro da Cortona*, in the middle of the seventeenth century, in a very ornate style of ecclesiastical embellishment.

All around this immediate neighbourhood are to be seen among the buildings of modern date, ancient ruins of walls, shapeless masses of masonry, pavements, &c.

The southern boundary of the *Campo Vaccino* is formed by the church of *Santa Francesca Romana*, founded in the eighth century on the site of the *Pagan Temple of Venus and Rome*, and by the *Arch of Titus*. The *Temple of Venus and Rome* was one of the most magnificent edifices in



BATHS OF CARACALLA.

the ancient city, and was built by the Emperor Hadrian on a plan designed by himself.

The ARCH OF TITUS (engraved at the top of this page), which is in great part preserved, was erected by the Senate and people of Rome, in the reign of Domitian, to perpetuate the memory of the conquest of Jerusalem, and triumph of Titus over the vanquished Jews, and is situated on what was the highest point of the *Via Sacra*, thence called *Summa Via Sacra*. Like the other triumphal arches mentioned, it is a lofty massive structure of white marble, presenting a two-fold *façade* of similar character, looking north and south. It is, however, only pierced

by one arch; the entablature is supported by four columns on each *façade*, and above these is an attic bearing the inscription—

SENATVS. POPVLVSQVE. ROMANVS.
DIVO. TITO. DIVI. VESPASIANI. F.
VESPAZIANO. AVGVSTO.

There is no monument, perhaps, of Imperial Rome still remaining which possesses so much interest as this arch; for amongst the various bas-reliefs upon its exterior and interior, executed in a high style of art, there is one representing the triumphal procession of Titus to the

Capitol, on his return to Rome after the destruction of Jerusalem, which contains delineations of the sacred utensils and instruments of worship appertaining to the sacrificial rites and religious ceremonies of the Jews, and other spoils of the Temple of Jerusalem, of which descriptions are given in the book of *Holy Writ*. There, amongst the Jewish captives who follow the triumphal car of Titus, are to be plainly recognised, notwithstanding some slight defacements, the bearers of the seven-branched golden candlestick, the silver trumpets, the tables of the law, &c. All these are on the sides within the arch. A portion of the columns and of the eastern side of the structure have



ARCH OF TITUS.



THE COLOSSUM.

ing been destroyed in the lapse of ages, their restoration was effected under the late pontificate of Pius VII.; and, though the material used for the purpose was not marble, like the rest of the arch, but merely Tiburtine stone, yet the whole structure is now presented to view in its original proportions.

On the western side of the Campo Vaccino there is nothing calling for especial notice.

The narrow valley lying between the Capitoline and Palatine Hills, now known by the general name of the Velabrum, and occupied by the inferior streets called *Via della Consolazione*, *Via delle Grazie*, and *Via di San Teodoro*, is a spot, the associations connected with which bring

back the mind to the earliest and legendary era of Roman history. There stood the *Ficus Ruminalis*, or Fig-Tree (close to the Temple of Vesta) beneath the shade of which Romulus and Remus were suckled by the she-wolf.

Towards the river and the Forum Boarium there stands a remarkable ruin, consisting of a large solid square erection, of the time of Septimius Severus, and composed of white marble. It is pierced on each of its four sides by arches, which meet in the centre, and there form a vaulted apartment, which served as a sort of Exchange for the cattle-merchants. It is called *Arcus Quadrifrons*, and is supposed to have been under the especial

auspices of the God Janus. It has a superstructure of brickwork, which was added in the Middle Ages, when it was used as a fortress by the turbulent nobles.

Here, also, adjoining the Church of San Giorgio, is another Arch of Septimius Severus, called *in Velabro*, to distinguish it from the one noticed above of the same name.

In this vicinity is to be seen a portion of the celebrated Sewer of Rome, constructed at the very earliest period of its history by the Tarquins—the *Cloaca Maxima*, which traversed the Velabrum from the Forum Romanum to the Tiber; and which now forms a channel by which the stream of one of the ancient aqueducts, under the modern



SANTA MARIA MAGGIORE.



THE PANTHEON.



THE ANCIENT FORUM.

name of the *Acqua di San Giorgio*, empties itself into the Tiber, near the Ponte Rotto. The solid Etruscan masonry of this capacious tunnel is now, after the lapse of 2500 years, as firm, and, to all appearance, as durable as when it was first completed, in the days of King Tarquin.

Here, also, on the Tiber's banks, stands one of the best preserved relics of Imperial Rome—the ruins of one of the many temples of Vesta



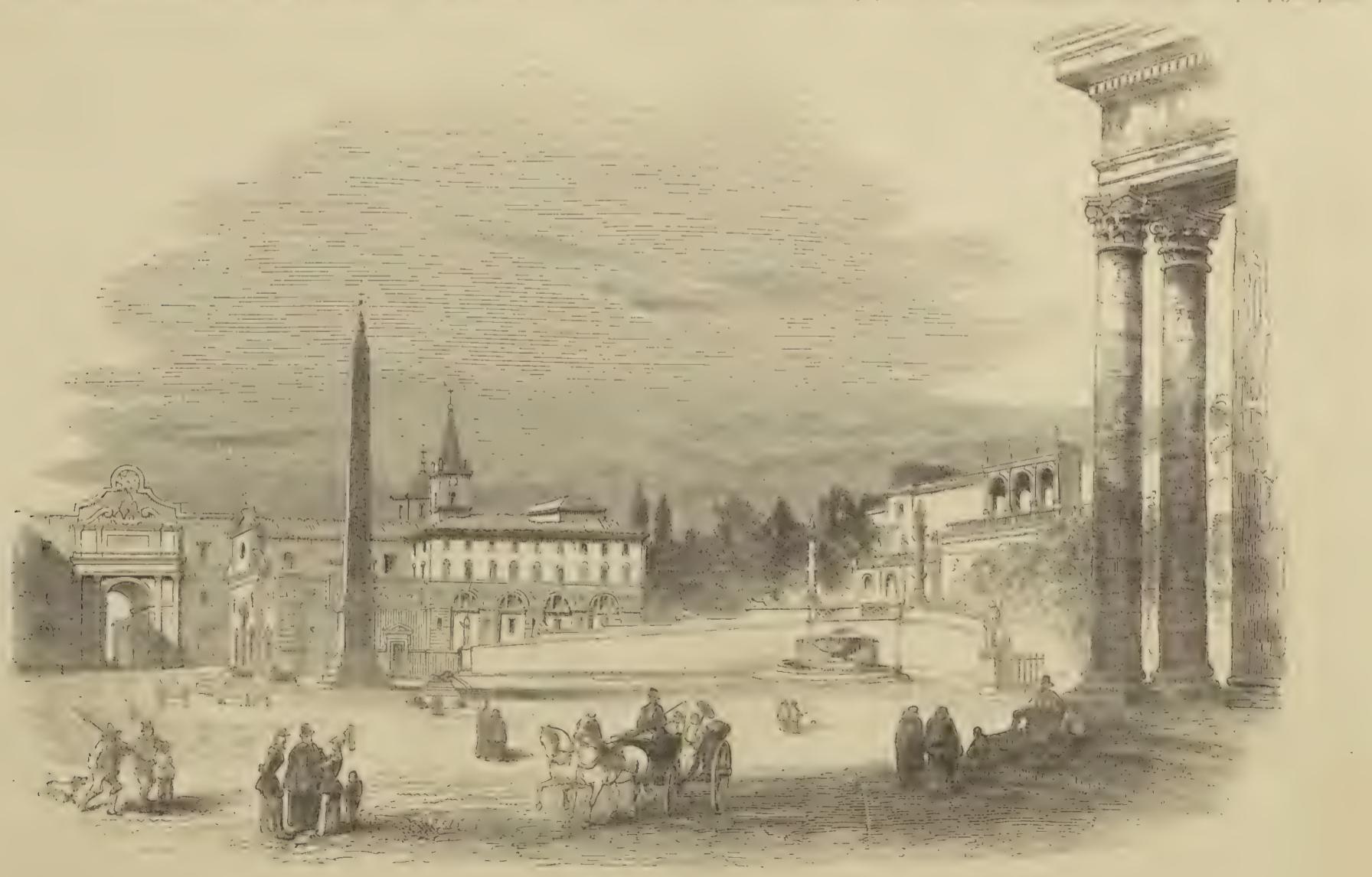
FRENCH ACADEMY.

which the city contained. It is a circular structure, with a peristyle of Marcus Antoninus, in the middle of the second century of the Christian era. Its full proportions are not perceptible until, approaching closely,

it is seen to be imbedded in the accumulated soil, which has been excavated all round to the old level. The interior is in pretty good preser-



ST. JOHN LATERAN.



PIAZZA DEL POPOLO.

vation. It was formerly used as a Christian church, but is no longer. The view at page 317 shows the temple towards the left; the *Cloaca Maxima*, where it opens into the Tiber, in the centre; and on the right the ruins of the *Ponte Rotto*, the three arches of which are all that now remain of the ancient *Pons Palatinus*, the first stone bridge that was ever built over the Tiber, about a century and a half before Christ. It has been often restored and rebuilt in modern times, and the upper works of the present ruin belong to the middle of the 16th century, when it was rebuilt by Pope Julius II. It was in part destroyed by an inundation some fifty years subsequently, from which period its present appearance dates.

Of the great temples and palatial structures which crowned the Palatine, and of the *Circus Maximus* at its foot, no definable traces now exist, except in the case of the latter (as already stated), the mere outline of the form and the name preserved by the *Via de' Cerchi*; and in that of the former, large shapeless mounds of masonry and brickwork overgrown with verdure, and scattered through some vineyards and gards in which crown its summit.

A little to the north east of the Forum Romanum, extending towards the Quirinal, there were other places of public resort to which the name of Forum was also given, and they were called from their founders respectively—the Forum of Cesar (Julius), the Forum of Augustus, the Forum of Nerva, and the Forum of Trajan. Of these there are scarcely any remains now, with the exception of the last-named.

The Forum of Trajan is an excavation some fifteen feet deep in the Piazza Trajana, an oblong open area which occupies the site of the ancient Forum, and lies a little to the east of the southern extremity of the Corso, between the Capitoline Hill on its north-east end and the Quirinal Hill on its south-west extremity. The excavation assumes the shape of the Piazza in which it is sunk, the sides of the one being parallel to those of the other, and a roadway is left on the surface above on all four sides, the whole place presenting somewhat the figure of a modern square, with a deep pit in the middle, instead of the usual green enclosure. At the northern end of the excavation stands the Column of Trajan, one of the most perfect works of ancient art that time has spared. The spot which it occupies was originally cut out of a spur or offshoot of the Quirinal Hill, down to the original level of the rest of the Forum, and the height of the column is exactly the same as the portion of the hill which was removed, as stated in the inscription on the pedestal, from which we learn that the monument was erected by the Senate and People of Rome, not only to commemorate the victories of Trajan over the Dacians, but also as a memorial of the height of hill which it was necessary to cut away, in order to make room for the noble structures which adorned the Forum. This height is about 130 feet, exclusive of the bronze statue of St. Peter, eleven or twelve feet high, on its summit, which was placed there by Pope Sixtus V. in the latter part of the sixteenth century, instead of the statue of bronze gilt which had formerly occupied the top, but which had long previously disappeared. The whole structure, pedestal, plinth, shaft, and Doric capital, is composed of large blocks of white marble; those of the shaft ascending in a spiral band, and covered with bas-reliefs illustrative of the exploits of Trajan in the Dacian war. The number of human figures, exclusive of other objects, such as horses, arms, chariots, &c., represented on the shaft, is said to be nearly 3000; the number 2500 has, at all events, been ascertained by actual enumeration; these figures are generally about two feet high each. The pedestal is decorated with crowns of victory, garlands, and other insignia of triumph.

The column was made by the Emperor Hadrian a place of sepulture for the ashes of Trajan, which, according to a tradition immortalized by Byron, were supposed to have been contained in the head of a spear or, according to another version, in a globe which the statue bore in its hand:—

Apostolic statues climb

To crush the Imperial urn, whose ashes slept sublimes.

But the ashes were, in reality, according to Cassiodorus, placed in a golden urn, which was deposited in a receptacle beneath the column. In the interior, a spiral flight of steps leads to the summit, but the view is limited, by intervening roofs.

Trajan's Forum contained some of the noblest edifices in Rome: amongst them, the Temple of Trajan, and the Ulpian Basilica and the Ulpian Library—both so designated from the family name of Trajan; there were, also, baths and porticos, and statues of illustrious men in great number within its precincts. Of these, the only remains visible at present are several fragments of broken columns, some standing on their bases in the excavation, broken off at various heights of from ten to twenty feet; others, of smaller size, lying upon the ground, on which, also, may be seen several patches of the original pavement.

The Mausoleum of Hadrian, now the Castle of St. Angelo, was erected in the Domitian Gardens, beyond the Tiber, by the Emperor Hadrian, as a depository for his own ashes and those of succeeding Emperors, several of whom found a tomb there. The main body of the structure, converted into a fortress in the middle ages, has come down to modern times in perfect preservation, and consists of a strong circular edifice, raised upon a square basement. It was originally sheathed with marble, and surrounded by a peristyle of noble columns; but these have disappeared long since, together with the statues that decorated its summit. On the top of the circular building there has been raised a modern square edifice, which serves as the dwelling-house of the Governor of the Castle; and on the summit of all stands a bronze statue of the Archangel Saint Michael, with extended wings, and in the act of sheathing a sword—the whole presenting a very mongrel appearance. It is a place of great strength, however, and the rooms in the basement are used as dungeons for State prisoners. The Bridge of St. Angelo, which leads from the left to the right bank of the Tiber towards St. Peter's, is exactly opposite the fortress, the bastions of which come close to the river's edge, as shown in the view, page 324.

Outside the city walls, to the north, and about two miles up the Tiber, the stream is crossed by the famous *Ponte Molle*, the ancient *Pons Maelius*, so celebrated in Roman story. Here it was that Cicero caused to be arrested, according to a preconcerted scheme, the Allobrogian ambassadors, who were implicated in the conspiracy of Catiline; and it was at the *Pons Maelius* that Constantine the Great, hoisting the Christian standard or *Labarum*, completely routed the forces of his opponent Maxentius. The piers and arches are all that remain of the ancient structure, the battlements and upper works being modern. Its present appearance is represented at page 325.

The ruins and relics thus indicated constitute but a few, although some of the most interesting, of the remains of ancient Rome; but there are numbers of others which will also excite the attention of the scholar and the antiquarian, such as the ruins of the Gardens of Sillust, the ancient mound of the *Wall of Servius Tullius*; the walls of the *Praetorian Camp*, the large fragments of building in the *Colonna Gardens*—the Quirinal, ascribed to the Temple of the Sun, and the remains of what are supposed to have been the *Baths of Constantine*, adjoining the same gardens; the *Arch of Drusus*, near the Gate of St. Sebastian, the last of all the triumphal arches which spanned the noble thoroughfare which ran through the ancient city from the Flaminian Way (now the Corso) southward to the Appian Way. The arch was erected in memory of Drusus, the father of the Emperor Claudius, during the reign of the latter, about A.D. 42 or 43. Its present appearance is seen in the engraving, page 316, with the gate of St. Sebastian in the background; the Arch of Gallienus, near the Church of Santa Maria Maggiore; the Arch of Dolabella and ruins of the Neronian Aqueduct, on the Celian Hill; the Pyramis of Cestius, at the gate of St. Paul; the various ruins on the Appian Way, including the Tomb of Cecilia Metella, which was erected about half a century before the Christian era. Its history is involved in the greatest obscurity, all that is known about it being contained in its inscription, “*Cecilia Q. Cretici f. Metella Crassi*,” that is, “*To Cecilia Metella, the daughter of Quintus Creticus, and wife of Crassus*.” Its present appearance is shown in the engraving, page 316. Those on the road leading from the *Porta Pia*, such as the Church of St. Constantine, and several other monuments outside the walls in different directions; the *Baths of Titus*, in the Esquiline; the *Baths of Diocletian*, on the Quirinal; the *Baths of Caracalla*, south of the Celian Hill; Monte Testaccio, &c.

A word or two may be added on the *Porta Pia*. The *Monte Testaccio*, as the name imports, is a large oval hill formed of broken vessels, &c., of red pottery, &c., and situated on the banks of the Tiber, just within the walls, in the fields lying between the Gate of St. Paul and the river. Of its origin or history nothing whatever has been ascertained, and all excavations and tunnelling through it have only produced broken pottery. It is presumed to be the accumulated refuse of a great factory, which was, probably, in the neighbourhood, and at

which were manufactured the vessels of pottery ware in which the ancients kept their wine, vast numbers of which were in constant use among them.

The *Baths of Caracalla*, next to the Colosseum the largest ruins in Rome, are situated at the other or eastern side of the gate of St. Paul, between the Aventine and Celian hills, in the direction of the Gate of St. Sebastian. They were built, or rather their erection was begun, and in great part finished, between the years 212 and 217 of the Christian era, by the Emperor Caracalla Antoninus, and their completion was effected in the two reigns immediately succeeding. This vast establishment originally consisted of a large courtyard, surrounded on its four sides by a double row of chambers and porticos. The inner quadrangle is all that now stands erect, but the vast dimensions of the outer can be traced by the remains of the brick walls, which are still, in many instances, some two or three feet above the ground. Owing to the spoliations and lime-burnings, which were continued with unabated assiduity while a slab of marble or a column remained, especially in the time of Cardinal Farnese, afterwards Pope Paul III., who was one of the most active of the depredators, the long suite of chambers, roofless, and with bare walls, present scarcely a trace of the beautiful decorations with which it is known they were embellished. Some of the noble sculptures which were at this period found amongst the ruins, as the group of the *Foro* (Farnese), the *Hercule* (Farnese), and the *colossus* of *Flora*, are even lost to Rome, having been transferred, along with other property of the Farnese family which came into the possession of the Neapolitan Monarchs, to the Royal Museum of Naples, where they now are. Some other valuable specimens of Greek art, however, which were also rescued from these ruins, including the celebrated *Torso* of the *Belvidere*, are to be seen in the Vatican.

The present aspect of the ruins is shown in the Engraving, page 320.

The *Baths of Titus*, lying a little eastward of the Colosseum, are recognized by a round structure which was probably the theatre belonging to the baths. They were erected by the Emperor Titus upon a portion of the site which had been covered by the Golden House of Nero, many of the chambers of which were appropriated to the purposes of the baths; and hence it is supposed that those apartments in which, during the excavations of Pope Leo X., were found the beautiful frescoes that were copied by Raphael in his decorations of the Loggie of the Vatican, belonged to the palace. These frescoes, after an existence of nearly 2000 years, appear still fresh and brilliant as far as the imperfect light with which they are viewed in their present half-buried condition enables one to judge. Some other exquisite frescoes, as also a few statues of the finest sculpture, were likewise found here; and at a little distance the celebrated group of *Laocoön*, with innumerable copies have made every civilized country familiar, was dug up in a vineyard during the pontificate of Julius II.

The *Baths of Diocletian* were erected by the Emperor whose name they bear, at the close of the third century, on the locality where the Viminal and the Quirinal Hills form a junction, and which is now the *Piazza de' Termini*. They were like all the great Imperial *thermae* of Rome—a quadrangular series of buildings surrounding a square courtyard, and were so large that upwards of 3000 persons could bathe at the same time in the various cold, tepid, or warm baths of the establishment. The tenth general persecution of the Christians raged in that reign throughout the whole Empire, and thousands of the faithful were condemned to work like slaves at this enormous structure. At present its remains spread over a large surface, and consist of little more than shapeless masses of masonry, and some large chambers which are used as places to store corn, hay, straw, &c. There are, however, two remarkable exceptions; viz. the large hall which was converted by Michael Angelo to the purpose of a church, called *Santa Maria degli Angeli*, which has been noticed in a former place, and the round building which is now used as the *Church of San Bernardo*, belonging to the Cistercian Monastery adjoining.

THE TIBER.

The Tiber, in a very winding course of about three miles, from north to south, skirts the main division of the city on the west, and is crossed by three bridges, which maintain the communication with the two suburbs on the right bank, named respectively the *Trastevere* and the *Borgo*—the latter containing the *Vatican* and *St. Peter's*. The *Ponte St. Angelo*, erected by Benini for Clement IX., occupies the site of the ancient *Pons Aelius* and is the highest up the river; the *Ponte Sisto*, rebuilt by Sixtus IV., was originally the *Pons Janiculensis*, and is the intermediate of the three; while the lowest unites both banks to the island of *San Bartolomeo*, in the Tiber, and is named the *Ponte a Quattro Capi*; it was the ancient bridge of *Fabricius* and *Cestius*. There are, also, the ruins of three other bridges belonging to the times of the Empire; viz. the *Triumphalis* or *Vaticanus*, just below that of *San Angelo*; the *Pons Palatinus*, now the *Ponte Rotto*; and the foundations of the celebrated *Pons Sublicius*, the first bridge thrown across the Tiber, in the earliest ages of Rome. The banks of the river are not protected by walls or quays, but are, in most cases, lined with mean, narrow streets—the backs of the houses being close to the water's edge, or separated only by a strip of gravel, which is covered with water when the channel of the stream happens to be full. There are two landing-places—the *Ripetta*, in the upper part of the river, on the left bank, above the bridge of *St. Angelo*, where the boats of the inland navigation unload the produce of the interior, such as fruit, vegetables, wine, oil, &c.; and the *Porto di Ripa Grande*, a considerable way down the river, near the *Porta Portese*, where the few small sea-going craft that ascend the Tiber discharge their cargoes beside a custom-house, which is on the wharf. On the left bank, just opposite, there is a piece of waste ground, which bears the fine-sounding name of the *Marmorata* (the site of the ancient *Navalia*), and is intended to serve as a landing-place for the marble brought from the quarries of Carrara; but the name is all that is great about it, for the business carried on there is nil. Both banks in this locality have been used as wharves from time immemorial. Until a few years ago there was a quay for landing fire-wood, called *Porto di Legna*, at the highest part of the river, within the walls: it is now a public promenade.

THE WALLS.

The walls encompassing Rome Proper (on the left bank) follow generally the circuit of the Emperor Aurelian's walls, built about A.D. 271. The ancient rampart of King Servius Tullius, which served as a boundary to the infant city, had, in Aurelian's time, been long lost amidst the constantly increasing growth of streets, squares, gardens, &c., which extended in every direction to a great distance. That prudent Emperor, therefore, finding the Goths, who even at that time had established a footing within the Empire, hovering about Italy in an attitude somewhat too menacing not to create considerable apprehension for the fate of the city, if the barbarians should pounce upon it, wholly unprotected as it then was; and warned by sad experience, that Rome's proudest and best defence of old, the invincible arms of her iron legions on the frontiers, must no longer form her sole reliance, drew a line of circumvallation around the more compact proportions of the city, not seeking to enclose the long rows of villas, which stretched out like arms from the main trunk, lining the Appian, the Flaminian, and other great roads. The extent of this enclosure has been variously estimated, but the best concurrent testimony fixes it at between twelve and thirteen miles, including the *Trastiburina*; and the same line has been generally observed in all the subsequent rebuildings and repairs made by the Emperor Honorius, the Gothic King Theodosius, *Belisarius*, the Greek *exarch* *Narses*, and the various Popes, from the *Gregories* (II. and III.), *Adrian I.*, and *Leo IV.*, who included the *Borgo* in the year 817, down through nineteen pontificates, to the time of *Urban VIII.*, who united the *Borgo* to the *Trastevere* by a rampart running along the ridge of the *Janiculum*, from the *Vatican*, to *San Pancrazio*, which he continued thence to the *Porta Portese*, on the banks of the Tiber, and thus completed the circuit as it now exists, measuring about fourteen miles. The height of the wall varies considerably, but generally it averages about fifteen feet; there is no ditch, but it is strengthened by towers and bastions. Its many restorations suffice to account for its very pitiful appearance, which is rendered more remarkable by the irregularity of its contour in several places where parts of buildings that stood in the way were incorporated in its structure, without regard to the fitness of their form or otherwise—as, for instance, the walls and arches of the *Clodia* and *Julian Aqueduct*, the three sides of the *Praetorian Camp*, on the north-east, and the outer wall of the *Amphitheatre Castrense*, on the south-east side. The leaning wall, or *Muro Torto*, at the *Pincian*, is, perhaps, its most extraordinary feature, seeing that even in the time of *Belisarius* it presented the same menacing appearance that it does at present. The general substance is brick, intermixed in some places with blocks of stone and rubbish. Some

antiquarians profess to tell the date of each particular portion of the wall by the nature and materials of its construction, but they are more ingenious than matter-of-fact in their speculations. There are sixteen gates, several of which, however, are closed or walled up. They occur in the following order, making the circuit eastward from—1. The *Porta del Popolo*, where the great north road (the ancient Flaminian Way) enters the city; 2. *Porta Pinciana*; 3. *Porta Salaria*; 4. *Porta Pia*; 5. *Porta S. Lorenzo*; 6. *Porta Maggiore*; 7. *Porta S. Giovanni*; 8. *Porta Latina*; 9. *Porta S. Sebastiano*; 10. *Porta S. Paolo*, and beyond the Tiber; 11. *Porta Portese*; 12. *Porta S. Pancrazio*; 13. *Porta Cavalleggi*; 14. *Porta Fabrica*; 15. *Porta Angelica*; and 16. *Porta Castello*. Of all these the handsomest is the *Porta Maggiore*; it is a fine majestic arch of *Trajan* stone, and formed originally a part of the *Claudian Aqueduct*.

THE STREETS AND PALACES.

The STREETS of Rome, though for the most part narrow and without footpaths, are, however, frequently long, straight, and regular, and lined with fine lofty mansions, which impart to their appearance an air of grandeur; while the great number of spacious squares, piazzas, quadrangles, oval and circular enclosures, and gardens, render the city open and airy, and combine with the bright sunny climate to give it a generally cheerful aspect.*

On entering the city through the *Porta del Popolo*, by the ancient Flaminian Way, the open circular area in front is called the *Piazza del Popolo* (see Illustration, page 321); and with its fountains and Egyptian obelisk in the centre (noticed in another column), the heights of the *Pincian Hill* crowned with public gardens on one side, and rows of trees on the other, and its southern sweep flanked by the domes and porticos of the churches *Santa Maria del Popolo*, and *Santa Maria del Miracolo*—the whole terminating in three long and spacious streets, which carry the eye a long distance—it forms one of the handsomest entrances to be seen in any capital in Europe, and presents a most imposing effect to the view. Leading southward from the *Piazza*, the *Corso*, the *Ripetta*, and the *Via del Babuino*, are three fine streets of considerable length, which are crossed nearly at right angles by the streets *Fontanella* and *Condotti*, the latter communicating with the *Piazza di Spagna* and the lofty flight of steps ascending to the *Piazza della Trinità de' Monti*, on the *Pincian Hill*, from which there is a magnificent view of Rome.

The *Corso* is the principal street of Modern Rome, and is the central of the three thoroughfares issuing from the *Piazza del Popolo*, from which it extends something better than a mile, in a straight line south, to the *Piazza di Venezia*. The houses which line it on either side, though generally large and lofty, are so irregularly placed—some jutting out into the street, others retiring far back, and few or none forming a continuous regular range either as to the height of the eaves or of the window rows—that the general effect is bad and disagreeable. The foot-ways for passengers partake of the general irregularity, being in some places of moderate width, and in others so narrow that scarcely two persons can walk abreast; while they are raised inconveniently high above the carriage-road, which is sufficiently broad to constitute a pretty capacious thoroughfare. The name of *Corso* is derived from the street being used as the “course” for the riderless horses which run races during the *Carnival*. In the *Corso*, also, all the masking and mummery, the riotous and uproarious sports of that festive season, take place.

The *Ripetta*, which is the street leading from the *Piazza del Popolo* westward of the *Corso*, runs for a considerable distance along the bank of the Tiber. The *Via del Babuino*, which proceeds eastward to the *Piazza di Spagna*, is a handsome thoroughfare lined with good shops and some of the principal hotels of the city, and is decorated with the fountain of the *Babuino*, or *Baboon*, which gives name to the street, and is itself so called from the appearance of its chief ornament—an antique figure of a sylvan god, or satyr, the features of which are defaced and flattened by the wear and accidents of time. The *Collegio Greco* is situated in this street, nearly opposite to the fountain.

The *Piazza di Spagna* is the grand head-quarters of the English and foreign residents of fashion. The houses are lofty and of good construction, and in the centre of the area is the *Fontana della Barcaccia*. The *piazza* is named from the Spanish embassy, which is situated there. The celebrated college of the *Propaganda* also bounds a portion of its limits: its grand feature, however, is the noble flight of steps on its eastern side communicating with the public promenade on the *Pincian Hill*, where all the fashionable world of Rome is to be met in crowds every evening, for two or three hours before sunset. (See engraving, page 316.)

The *Via Sistina*, the *Via Felice*, and the *Via della Quattro Fontane*, conduct from this place, by the *Piazza Barberini*, towards the *Quirinal*, and on to the *Church of Santa Maria Maggiore*, on the *Esquiline*, the *Via della Quattro Fontane* being intersected by a noble avenue that runs from the *Piazza di Monte Cavallo*, upwards of a mile, to the *Porta Pia*. All these streets are a good breadth, and well built. At the intersection last mentioned there is an open area, adorned with four fountains, whence the name. Adjoining the *Capuchin Convent* and garden at the north of the *Piazza Barberini*, is the *Pomodoro*, or, as it is sometimes called, the *Ludovisi Villa*, with its beautiful grounds and handsome *casino*, which, amongst other gems of art, contains *Guercino's* fresco of “*Aurora*.” The *Palazzo Barberini*, which, as well as the *piazza* in which it is situated, and the two fountains there, owes its origin to *Pope Urban VIII.*, is a large pile of building erected after the designs of *Bernini*. It contains a fine library, which possesses many valuable manuscripts; and a good collection of paintings, among which is the portrait of *Beatrice Cenci*, which was taken by *Guido* a few days before her execution. In the *Piazza di Monte Cavallo*, beside the *Papal* palace of the *Quirinal*, there are the *Palazzo della Consulta*, and the *Palazzo Rospiigliosi</*

the other (left) side of the way, a short street leads to the Fountain of Trèvi, the handsomest in Rome. About the centre of the thronged mass of irregular streets lying between the Corso and the long and wide Via Giulia, running close to the Tiber, is the Piazza Navona, with its numerous fountains and obelisk, already mentioned. Amongst the Palaces to be noticed in this quarter are the *Ruspoli*, now used partly as a *café*, club-rooms, &c., and usually called the *Café Nuovo*. Its noble marble staircase is an object of just admiration. The *Borghese*, with its fine collection of Italian masters; the *Chighi*, the *Piombino*, the *Massimi*, the *Pio*, the *Sciarra*, the *Doria*, the *Torlonia* (formerly known as the *Bracciano*, or *Odescalchi*), the *Colonna* (occupied as the French Embassy), the *Altieri*, the *Venezia*, and *Palazzo Corea*,* all of which have some one or more attractive features of high art. There are also here, the *Farnese*, the *Braschi*, the *Cancellaria*, and the *Spada*, Palaces, which latter possesses, in its collection of ancient sculptures and marbles, the celebrated statue of Pompey,† which stood in the Senate House attached to Pompey's Theatre, and at the base of which Julius Caesar fell beneath the daggers of his assassins, Brutus, Cassius, and the other conspirators. The *Palazzo della Cancelleria* was built in the pontificate of Sixtus IV., towards the close of the fifteenth century, by Cardinal Riario, with materials taken chiefly from the Colosseum and one or two others of the ancient structures of the city. Its *cortile*, or quadrangular court, surrounded by a portico of two stories in height, which is sustained by a range of antique granite columns, forms a noble memorial of the grand and harmonious conceptions of the celebrated architect Bramante, from whose designs the palace was erected. The chief apartments are occupied by the Cardinal-Chancellor of the Papal government and his subordinates.

The *Farnese Palace* is situated in the Piazza of the same name, which is decorated with a pair of beautiful fountains facing the superb archway that forms the entrance to the *cortile* of the palace. This *cortile* is the most magnificent structure of the kind in Rome; its area is a regular square in its proportions, and is encompassed by a noble portico rising three stories one above the other, and supported by a range of columns of three separate orders of architecture—the Corinthian, the Ionic, and the Doric. The apartments, which are open to the public, are spacious and lofty, and are decorated with frescoes, rich cornices, and sculptured marbles, &c., and contain some few reliques of ancient art; but the gems of the Farnese collection have been transferred by the King of Naples to the Royal Museum of his capital. The palace at present forms a vast structure, and every other ancient structure, that possessed a marble slab, column, or statue remaining unappropriated in Rome. (A View of the Exterior is given at page 325.)

The *Massini Palace* contains a fine collection of paintings by the best Italian masters, and one gem of ancient Greek sculpture, representing a figure in the act of throwing the *discus* or *quoit*.

On the Capitoline Hill there is the *Senators' Palace*, built upon the solid Etruscan masonry of the ruins of the ancient *Tabularium*, and crowned on its summit with a female figure bearing a cross—a representation of Christianized Rome, which forms a most conspicuous object from the Corso. The palace itself, which was erected about five centuries ago by Boniface IX., calls for no notice. Situated immediately adjoining it in the same Piazza (di Campidoglio), are the *Capitoline Museum*, the collection in which, though far inferior to that of the Vatican, contains, however, many valuable reliques of ancient art, amongst others, the well-known *Capitoline Venus* and the *Dying Gladiator*; and the *Palazzo dei Conservatori*, which contains a good collection of objects of ancient and modern art, not the least interesting portion of which is the large number of busts and statues of eminent Italian poets, painters, sculptors, architects, and men of science of the last four centuries. The celebrated bronze group of the wolf-suckling Romulus and Remus, which was dug up at the foot of the Palatine, near where it stood at the *Ruminal Fig-Tree* in old Rome, and which is referred to in the writings of several ancient authors, is placed in this Palace. A representation of this most interesting relic of ancient art is given in the group in the Frontispiece.

The portion of the Capitol represented in the Engraving at page 316 is the *Piazza di Campidoglio*, the ancient *Intermontium*, so called from being situated between the two peaks of the Tarpæan Rock and the Capitoline Hill properly so called, which was crowned with the great Temple of Jupiter, on the site now occupied by the Church of Ara Coeli. The Piazza, which is approached by the series of broad steps or inclined planes in front, is of very limited extent, and scarcely deserves the title of square. It is, however, a locality to which the highest interest attaches, from the early period when Romulus fixed his asylum there, to attract a population to his new city, some seven or eight centuries before Christ, down to the present day. The edifices which now occupy this celebrated site, and which are seen in the View, are—the Senator's Palace, in front; on the right, the Palace of Conservatori; and on the left, the Capitoline Museum. The monuments which decorate the Piazza are of great antiquity. At the bottom of the ascent on either side are two black granite figures of lionesses marked with red spots, of the very earliest period of Egyptian art: they are supposed to have belonged to the ancient Temple of Serapis, in the Campus Martius, near the ruins of which they were found. At the summit of this ascent are two groups of Castor and Pollux standing beside their horses; they were found about three centuries ago, near the site of the ancient Temple of Castor and Pollux, in the present Ghetto. The men are colossal, contrasted with the horses. On either side along the balustrade are sculptured groups of trophies, statues of Constantine and his son, and an ancient mile-stone, dug up on the Appian Way, one mile from Rome, and marked with the numeral I.—all re-erected from the superincumbent soil at different periods. In the centre of the Piazza stands a colossal equestrian statue in bronze of the Emperor Marcus Aurelius.

The flight of steps seen on the left of the Engraving leads to the Church of Ara Coeli.

The *Caffarelli Palace*, the residence of the Prussian ambassador, is on the Tarpæan Rock.

The low, dingy collection of filthy lanes opposite the upper part of the island of San Bartolomeo, is the Jew's quarter, or *Ghetto*, surrounded by an enclosure, the gates of which were locked every night and opened in the morning, previously to the accession of the present Pope, Pio Nono, who abolished that invidious remnant of bygone oppression.

The ruins of the *Cenci Palace*—so celebrated in Roman story for the tragic fate of the noble family, the Cenci, in the latter end of the sixteenth century—are close to the northern end of the Ghetto. It was from this inauspicious mansion that the beautiful Beatrice (whose portrait has been rendered immortal by the pencil of Guido) proceeded to the place of public execution in the Via de San Giovanni Decollato,† where she was beheaded, along with her wretched relatives, on the 11th of September, 1599.

Beyond the Tiber, the Borgo and the Trastevere have some streets which are neither narrow nor irregular; the Lungara, however, is the principal one: it contains, besides the *Farnesina Palace*, the *Palazzo Salviati*, and the *Palazzo Corsini*, where Queen Christina of Sweden, after her adoption of the Roman Catholic religion, long resided. Its gardens form some of the finest pleasure-grounds in Rome.

The *Farnesina Palace* deserves notice, not only for the perfection of its plan and the elegance of its construction, but also for Raphael's exquisite decorations, the principal of which are the frescoes on the ceiling of one of the apartments on the ground-floor, representing the loves of Cupid and Psyche, their nuptials, and the council of

* The *Corea* is a circular brick building, situated on a small cross street—Via del Ponte—between the Ripetta and the Corso, and is all that now remains of the magnificent mausoleum of Augustus, in the Campus Martius, in front of which stood the two Egyptian obelisks which now decorate the Piazza Quirina and the front of Santa Maria Maggiore respectively. The mausoleum, under its modern title of *Corea*, is now used as a circus for an equestrian troupe!

† This noble product of ancient art, although the Parian marble is yellow with age, which by no means detracts from the beauty of its appearance, is in perfect preservation. It is of colossal dimensions; the attitude of the figure is erect and majestic, and the countenance singularly expressive of calm dignity. A globe, the emblem of power, is borne in the right hand. It was found in a small street near the Spada Palace, and in the immediate vicinity of the spot where it stood in the ancient city.

This street, or rather a short broad outlet from it towards the Tiber, is still the place of public execution, where criminals condemned to death suffer decapitation by the guillotine. It derives its name from the Church of San Giovanni Decollato, which it contains, and which has been consecrated in commemoration of the decollation of St. John the Baptist. The street emerges from the Forum Boarium, which lies between the western point of the Palatine Hill and the Tiber.

the gods—the latter being a large central painting the size of life, around which are delineated, on a smaller scale, the various incidents of the fable; and the fresco of Galatea, on the wall of another apartment adjoining, in which the nymph is represented standing in an exultant posture in a shell drawn on the waters by dolphins, and escorted by Nereids, Tritons, &c. In this same chamber of Galatea, the frescoes on the ceiling by Volterra and Sebastian del Piombo also attract attention; and all are remarkable for the freshness which the colours preserve, being as little tarnished as though they had been but just painted, instead of being nearly three centuries and a half in existence. The Farnesina was built about the year 1508, during the pontificate of the warrior Pope Julius II. (A.D. 1503—1513), by his friend and treasurer, the banker Agostino Chigi; and, amongst other incidents of its history, not the least remarkable is a grand banquet which was given within its walls to Leo X., towards whom such excessive homage was exhibited on the occasion, that the rich cups and dishes—many of them of solid silver, gilt—were thrown into the Tiber, that no profane hands or lips might afterwards despoil them by their touch. The Farnesina was in the occupation of the Neapolitan Consul.*

The *Palace of the Vatican* lies also beyond the Tiber, and is incorporated with the Church of St. Peter's. The history of its original foundation is involved in doubt; the most probable conjecture being, that some years subsequent to the completion of St. Peter's, viz. about the middle of the fourth century, the first buildings were erected for an occasional residence of the Popes or Bishops of Rome, who usually occupied the Palace of St. John Lateran as their dwelling. The buildings, however, whatever may have been the date of their origin, were of an inferior character, and greatly dilapidated in the twelfth century, when they were in part restored; and from that period to the present, almost every Pope who has sat in the chair of St. Peter has made additions, alterations, and restorations, the principal of which, with their decorations, were effected during the period of the revival of the arts, in the latter part of the fifteenth, and beginning of the sixteenth century.

On the wonders of the Vatican volumes have been written, without exhausting or even doing full justice to the subject. Within our limits we can only mention one or two of the features that are most worthy the notice of the educated tourist.

The principal entrance of the palace is at the northern end of the portico of St. Peter's, by Bernini's celebrated staircase the *Scala Regia*, which conducts to a magnificent suite of apartments, containing amongst other the *Sistine Chapel*, built by Sixtus IV., and decorated in the succeeding reigns by Michael Angelo and other eminent artists in fresco, the principal painting being M. Angelo's "Last Judgment," on the wall of the choir over the altar. This most extraordinary production of the artist's pencil covers a surface 900 feet square, and occupied eight years in its completion; but at present the colours are much injured by the lapse of time and the effects of the smoke of wax tapers. The *Pauline Chapel* is also in this part of the palace; it was built by Paul III.; and here also M. Angelo's frescoes are much damaged from the same cause. About a quarter of a mile northward of this suite of rooms, the apartment or villa called the *Belvedere* is situated; and about midway between lies another large suite of rooms, which are in part appropriated to the Vatican library. These three separate buildings are united by a magnificent line of galleries or corridors running parallel on the western and eastern sides, so that the whole forms a continuous series of buildings, with large courts or squares of vast proportions in the centre. The first court is called the *Cortile San Damaso*; and the corridors along the sides are named *Raphael's Loggia*, from having been decorated by that artist and his scholars. The other courts are named the *Cortile of Bramante* and the *Cortile of the Belvedere*.

Raphael's Loggia are three stories high, with an open arcade to the court; and there, especially in the second story, on the walls and ceiling are to be seen those exquisite frescoes of that divine painter, which have been the admiration of succeeding ages, as well for the extraordinary variety and exuberant fertility of design they display as for the beauty and perfection of their execution and their rich colouring. From these has been adopted that style of decoration, called, from its origin, *Raphaellesque*. Adjoining Raphael's Loggia is the corridor usually called the *Lapidarian Gallery*, from its being fitted up with ancient monuments, both of the Pagans and the primitive Christians, which were taken out of the catacombs. These interesting reliques of a most important epoch in Christian history are classified according to a most admirable arrangement, and the inscriptions are generally perfectly legible. The inscriptions on those of the Christians usually show, by their incorrect orthography, bad grammatical construction, and the frequent mingling of Greek and Latin words, that the first converts to the faith of Christ were of the very humblest classes of the community. The following is an instance:—

ΔΙΜΗΤΡΙΚ ΕΤ ΛΕΟΝΤΙΑ
CEIRIKE ΦΕΛΙΞΙ ΒΕΝΕΜΕΡ-
ΤΙ ΝΙΚΟΗΣ [μνησθη σου] III. ΚΟΤΓ [Ιησούς]
Ο ΚΤΡΙΟ ΤΕΡΝΟΝ.
(Demetris et Leontia, Sirice filio benemerenti. Μνησθη σου Ιησούς ο Κυριος τερνον)

"Demetris and Leontia to Sirice their well-deserving daughter. THE LORD JESUS REMEMBER THEE, O CHILD!"

On many of these monumental slabs is also to be seen the hieroglyphic which the early Christians generally inscribed upon the tombs of new converts or catechumens, of the figure of a fish, or the Greek word signifying a fish, namely *Iχθυς*, which is formed of the initial letters of the words *Iησούς Χριστός, Θεος υιός, σωτήρ*, Jesus Christ, the Son of God, the Saviour.

The gallery named the *Corridore Chiaramonti*, after the family name of Pius VII., contains a vast collection of ancient and modern sculptures, which owe their present arrangement to Canova.

The various other galleries, apartments, museums, &c., which are decorated with frescoes and other paintings, are filled with productions both of modern and ancient art, such as sculptures, paintings, tapestries, objects of antique Roman, Grecian, Egyptian, and Etruscan art, the latter containing beautiful chaplets, fillets, and head-dresses of the most exquisite workmanship, and of virgin gold—the whole forming the most complete aggregation of the most admirable productions of human genius ever brought together in one place.

THE CHURCHES.

Numerous and remarkable as are the Palaces and Villas of Rome, the grand characteristic feature of the city is its CHURCHES, of which there are about three hundred and sixty. Of those in the neighbourhood of the Corso, we may mention *San Lorenzo in Lucina*, *Santa Maria del Popolo*, *Santa Maria sopra Minerva*, *San Carlo al Corso*, *San Martino*, and the two Jesuit churches of *Gesù* and *San Ignazio*, the former of which contains a very gorgeous chapel, dedicated to San Ignacio Loyola, the founder of the order. The altar of this chapel is especially magnificent: it is surmounted by a noble group in white marble, representing the three persons of the Trinity (the Father bearing a globe of white marble and *lapis lazuli*), beneath which is an altarpiece (the portrait of Loyola) painted by the artist Jesuit, Father Pozzi, who also designed the chapel. This altarpiece is made to slide on one side on great festivals, and display, in the recess behind, a statue of the same saint, said to be of solid silver, robed in priestly vestments; while, below, is seen his shrine or tomb, of gilded bronze, sculptured with the most consummate skill, and decorated with gems of great price—a perfect marvel of exquisite and costly workmanship. The pavement of the altar, which bears the marble group mentioned, is sustained by columns fluted in bronze and *lapis lazuli*, which, with the gilded bronze candlesticks† on the altar-table, impart a splendid appearance to the whole structure.

There are also to be noticed the churches of *San Marcello*, *Santa Maria di Loreto*, *Santa Maria in Via Lata*, the *Santi Apostoli*—the latter originally built by Constantine the Great, but erected anew altogether in the fifteenth, and again restored in the beginning of the eighteenth century. It contains among other monuments, those of the *Colonna* and *Rospigliosi* families, and that of the celebrated Gangiæli—Clement

XIV.—whose bull for the suppression of the Jesuits in the last century has made his name remarkable in history. This monument is the work of Canova when in his twenty-fifth year; it consists of a colossal group in white marble, representing the Pope sustained by two female figures, Temperance and Chastity. Another monument by Canova, in this church, perpetuates the memory of his artist friend Volpati. Westwards, towards the Tiber, there are *Santa Maria in Valicella*, *Santa Maria del'Anima*, the ancient church of *Santa Maria in Cosmedin* (dating from the third century), *Santa Anastasia*, *Santa Maria Egiziaca*, *San Giorgio in Velabro*, and *San Teodoro* (said to be on the site of the ancient chief temple of *Vesta*).

The Aventine, Palatine, Viminal, and Celian Hills have some churches and convents scattered through their fields and gardens. Of these, *San Gregorio*, on the Celian, is to be noticed for its frescoes by Guido and Domenechino; and midway between the Colosseum and St. John Lateran in the Via San Giovanni, is the very ancient church of *San Clemente*, named after one of the Popes or Bishops of Rome of the first century of the Christian era. The date of its original foundation, or rather its modification and appropriation to the purposes of a church (for it was the house of St. Clement), is A.D. 91. The notices of its history are irregular and uncertain. It is mentioned in the early ecclesiastical records of the beginning of the fifth century, and again in the eighth and ninth centuries, when it was repaired and restored. It is a highly interesting relic of the ecclesiastical architecture of the earliest ages of Christianity, of which it preserves the characteristic features in a high degree of perfection. It possesses not only two excellent specimens of the ancient pulpit called *ambo*, but also, in the centre of its triple nave, the peculiar raised enclosure of early churches which corresponds with the choir of modern structures. This area is square, and its front wall (some five or six feet high) is of marble, wrought in the most curious perforated net-work imaginable. The pulpits, or *ambones*, also of rich marble, stand at the corners outside in the nave; that on the Gospel side being furnished with a slender pillar of white marble, to hold the candle lighted during the reading of the Gospel to the congregation. The high altar stands isolated in the centre, beneath a canopy. There are no side chapels; but, at the ends of the naves, there are two, containing some dingy frescoes.

In this quarter of the city is also the Church of *San Pietro in Vincoli*, remarkable for the celebrated colossal statue of Moses, by Michael Angelo. It occupies the central niche of the lower compartment of the monument of Pope Julius II. It is represented in the Frontispiece.

The *Church of Santa Maria degli Angeli*, at the extreme east of the city, is remarkable, not only for the beauty of its interior, but for having been formed by Michael Angelo, in the middle of the sixteenth century, out of a large oblong apartment of the Baths of Diocletian, which was in good preservation at the time, and is so still, the ancient vaulted ceiling, cornices, and granite columns sustaining the latter being as perfect, after the lapse of sixteen hundred years, as when they were first constructed. Amongst the paintings with which it is decorated is a series of large pictures, which are some the originals, and others copies of the mosaics in St. Peter's. On the rich inlaid marble pavement there is a large brass line, and other astronomical devices, by which the exact time of noon is ascertained, by means of a sun-beam, admitted through a hole in the roof, passing over the line at the moment.

In this quarter of the city there is another remarkable ecclesiastical edifice to be noticed—the *Church of Santa Pudenziana*, which gives name to the street in which it stands. Its site is that of the house of the Roman senator, Servilius Pudens, whose hospitality to the Apostles St. Peter* and St. Paul, while in Rome, led to his own conversion to Christianity, and that of his whole family; viz. his wife Claudia, the daughter of the British chieftain the celebrated Caractacus, who had changed her name, like her father, in honour of the Emperor Claudius;† his two sons, Timothy and Novatus; and his two daughters, Praxedes and Pudenziana.‡ Independently of the associations connected with the site, there is nothing calling for especial notice, either in the exterior or interior of the church, which has been so often repaired, and in great part rebuilt, since the erection of the first little chapel that stood there in the early part of the second century, that scarcely any remains of the original structure exist, with the exception of the ancient marble columns of the nave, which are said to have belonged to the house of Pudens, and the antique altar-table in a chapel at the end of the nave, which is said to be the same altar at which St. Peter officiated when he resided in the house of Pudens. Whatever degree of authenticity is due to this statement, there is, at all events, one relic of the first age of Christianity which bears upon its front self-evident proof of the truth of its history—it is a portion of the tomb of the daughter of Pudens, which, with many other similar sepulchral slabs, now in the Lapidarian Gallery of the Vatican, and in the churches of San Lorenzo, Sant' Agnese, San Giorgio in Velabro, Santa Cecilia, the Collegio Romano, &c., was found in the Catacombs, where the early Christians not only lived, when hiding from the persecutions of the Emperors, but also buried their deceased brethren. It is let into the wall; and the words "Cornelia Pudenziana. Bene. Merenti," and some numeral letters, referring either to the age of the deceased or the year of her death, are traced upon it, in the style which characterizes many of these ancient monuments.

In the island of San Bartolomeo, the church of the same name occupies the site of the ancient Pagan Temple of Esculapius. It is said to contain the body of the Apostle St. Bartholomew, in a splendid sarcophagus of porphyry, which is below the high altar in the choir.

Beyond the Tiber, in the Trastevere, before ascending to the Janiculum, besides the Church of *St. Cecilia* (which was originally founded in the beginning of the third century, and which is remarkable for the beautiful shrine, and exquisitely sculptured statue of the saint, in white marble, representing her as she lay after her decapitation, with the head separated from the body, and at a little distance—the work of the sculptor Stephen Maderno), there are also the churches of *San Francisco a Ripa* (which contains some richly decorated chapels, also frescoes, oil paintings, statues, tombs, &c. of a high class of art), and *Santa Maria in Trastevere*, which, though the present building is little more than four hundred years erected, stands upon the site of the first public church of the Christians in Rome—the Emperor Alexander Severus having given permission to Pope Calixtus I. to build a place of worship there, A.D. 223.

On the high ground of the Janiculum stands the Church of *San Pietro in Montorio*, occupying the locality which tradition fixes as the scene of the crucifixion of St. Peter. The exact spot is marked by a beautiful little circular temple, or detached chapel, built in the cloisters of the convent, by the celebrated architect Bramante, just outside the northern flank of the church. In the floor of the crypt, underneath, there is a round opening, generally supposed to be the excavation in which the cross that sustained the body of the holy Apostle was elevated.

The celebrated "Transfiguration" of Raphael, which is now in the Vatican, was originally the altarpiece of the high altar of San Pietro in Montorio; but the French carried it away along with other valuable

* The fact of St. Peter ever having been at Rome has sometimes been denied, though no positive



CASTLE OF ST. ANGELO.

plunder, and during the Empire it decorated the Louvre. On the return of the Bourbons it was restored to the Pope, and he placed it in the Vatican, where it now is. The unfortunate Beatrice Cenci was buried at the foot of this same high altar.

The Church of *San Onofrio* contains the monument and burial-place of the poet Tasso, the latter marked by a small marble slab in the floor, bearing an inscription stating the year of his death (A.D. 1595), the fact of his burial there, and the date of the slab (A.D. 1601), placed there by the friars. There are some rich monuments and fine frescoes (the latter by Domenichino and other masters) in the church. The large charitable institution of *San Michele* lies also on this side of the Tiber. In the Borgo the building which claims attention, next to Saint Peter's and the Vatican, though not a church, may be mentioned here; it is the great *Hospital of Santo Spirito*, which, besides comprising a lunatic

asylum and a foundling, furnishes beds for upwards of 1200 patients. Indeed, by no one characteristic of a great capital is Rome more distinguished than by her numerous charitable institutions.

THE BASILICAS.

Amongst the Churches of Rome there are some six or seven which bear a relation to the others somewhat like the pre-eminence of Cathedrals over ordinary places of worship, but owing their distinction not so much to having cathedral jurisdiction as to the circumstances of their origin and history, and to their peculiar construction. They are called *Basilicas*, either from the fact of their having been originally public edifices of the imperial city so named, and converted to the purposes of a Christian church on the disappearance of paganism; or from having

been erected according to the model of a Roman Basilica; and though in several instances, in the course of subsequent restorations, many modifications were introduced, the name was still retained as a mark of distinction.

The Basilicas of Imperial Rome were large oblong edifices, either consisting of a single nave, or divided into three or five naves, as was frequently the case, by rows of columns running along the interior from the entrance towards the upper end, and supporting an entablature, over which was a flat ceiling. Towards the upper end the floor was raised, so as to form a dais; and there was a large domed *abside*, or recess, in the wall at the farther extremity, and facing down the interior towards the entrance—in which was placed the *Praetor's chair*, where he sat while, in his capacity of judge, he administered justice. The portion of the edifice around the dais thus served as a court of law: the



FOUNTAIN OF TREVI.



FROM THE WALLS, NEAR THE PORTA SAN PANCRAZIO.

ower part, towards the entrance, was used in the capacity of what we should call an exchange; men of business and merchants assembled there and arranged their affairs, and the place generally was one of public resort for various purposes; some particular transactions being reserved for particular Basilicas—as, for instance, the manumission or emancipation of slaves by their masters, and the ceremonies pertaining thereto, took place generally, in the more recent periods of the Empire, in the great Ulpian Basilica of the Forum of Trajan.

Buildings of this character, it is obvious, were readily adapted, with scarcely any alteration, to the uses of a Christian church. The *abside* at the upper end, with its *Praetor's chair*, served for the episcopal or archiepiscopal throne, which communicated to the church its cathedral character; the raised dais around it was enclosed with a low parapet, or balustrade, and was set apart for the celebration of the higher sacer-

dotal functions, and for the service or the altar, serving thus as the sanctuary or choir; while the great body of the nave accommodated within its capacious dimensions the large numbers which the daily spread of Christianity rescued from Paganism.

The dais was sometimes prolonged a considerable way into the interior, towards the church entrance, and a part only of it appropriated as the sanctuary, a space being left between the latter and the episcopal chair, so as to afford room, on great festivals, for processions to pass round, and for other special ceremonial purposes. In front of the sanctuary, facing the congregation, were placed two pulpits, one at each corner, from which sermons and homilies were delivered, and the Epistle and Gospel read aloud to the congregation. Over the entrance, and sometimes, also, along the sides of the church, galleries were erected for the accommodation of women exclusively. In front, the Basilica church

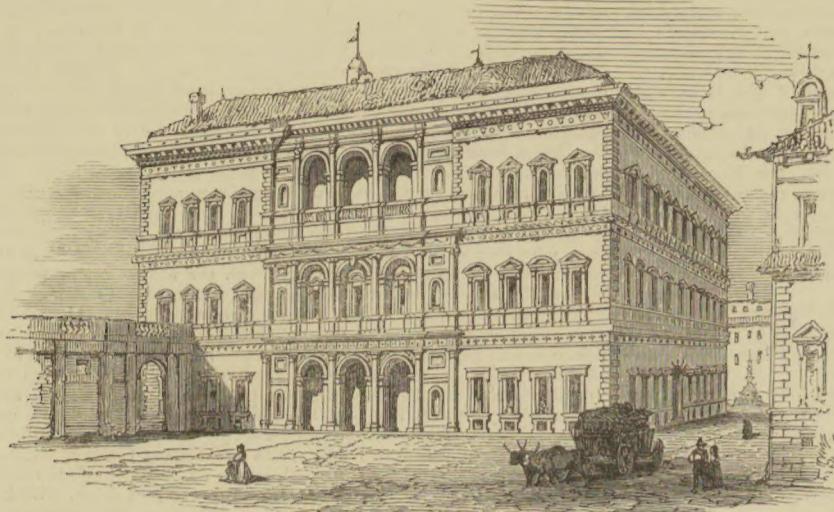
had usually a large *atrium*, or courtyard before it, surrounded by an arcade or portico, where, at first, the new converts—the neophytes and catechumens, while yet their instruction in the Christian doctrine was incomplete, and they were, in consequence, unbaptized—remained during the performance of Divine service, not being deemed worthy, in their still unregenerated state, to assist within the church at the holy offices of religion. At a shortly subsequent period, another class was added to the occupants of the portico. When persons who had given great scandal to the faithful by the commission of any great public crime, or any notorious act of sin—such, for instance, as a denial of Christianity during the persecutions, through terror of the cruel tortures and horrid deaths inflicted on the martyrs, or the preaching or adopting of erroneous doctrines—when persons of this class repented, and claimed to be re-admitted into the fold of Christ, the sincerity of



PORTA SAN PANCRAZIO.



VILLA SANTUCCI—HEAD-QUARTERS OF GENERAL OUDINOT.



FARNESE PALACE.

their repentance and their humility were tested, the public scandal was repaired, and the temporal punishment due to sin expiated by public acts of atonement and mortification performed before the eyes of the faithful, which were called *canonical penances*, and which were often extended over a long period of a man's life. Of these canonical penances, one of the most ordinary was exclusion from the church during Divine service, the penitent being obliged to exhibit practical proof of his unworthiness to enter the holy precincts, by knelling, with some conspicuous mark of his degradation displayed upon his person, amongst the unbaptized converts in the portico of the courtyard. There was usually a fountain, called *cantharus*, placed in the centre of this *atrium* or courtyard, facing the principal entrance of the church, both as an ornament and to serve the purpose of ablution.

Such, then, were the chief characteristic features of the early Basilica churches, and the particular objects which they served; and though they are no longer retained, or are greatly modified, in modern churches, yet they are to be met with, either altogether or in part, in some of the most ancient ecclesiastical edifices of the city, the Church of San Clemente presenting, perhaps, the best specimen, though not generally dignified with the title of Basilica, which, apart from mere characteristics of construction, is applied, at the present day, to designate the exalted rank or magnitude of the sacred edifice which is so styled.

The Basilicas of the present period are St. Peter's, Santa Maria Maggiore, St. John Lateran, Santa Croce in Gerusalemme, San Lorenzo, St. Sebastian, and St. Paul's, without the walls. Of these, the last four do not call for any especial notice.

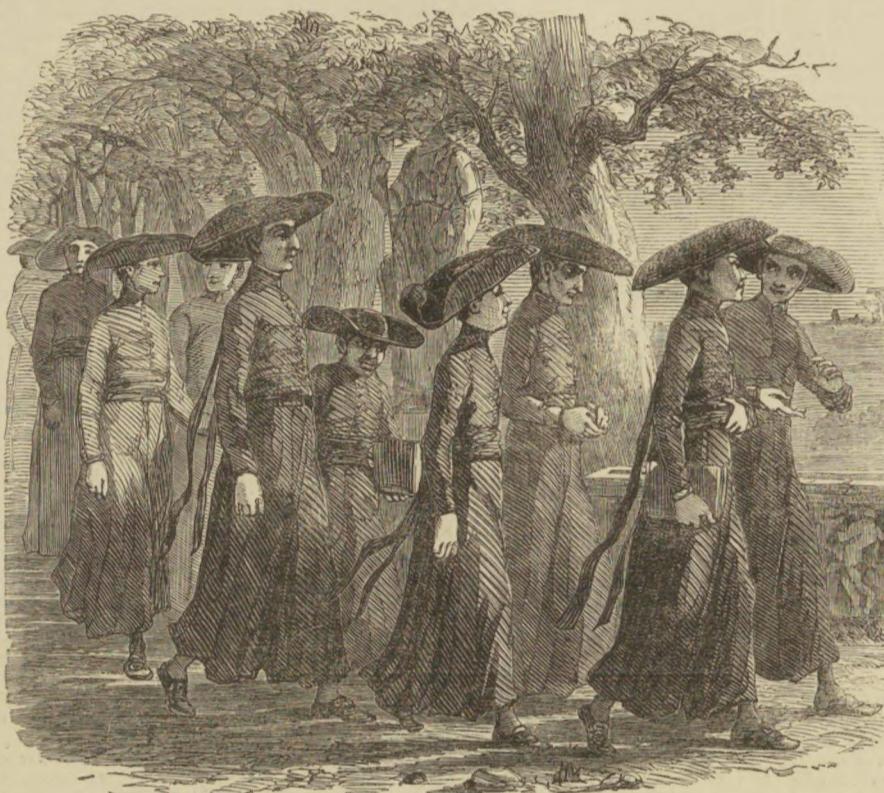
St. Paul's, previous to its being reduced to ashes about thirty years ago, was one of the great sights of Rome, but its restoration is at present not completed. It owes its origin to the piety of Constantine the Great; and its site, two miles from the city, on the Ostian road, was chosen on account of its proximity to the locality which tradition pointed out as the burial-place of St. Paul. The exact spot where the Apostle was beheaded is marked, about a mile further on, by three little chapels or shrines. St. Paul's Basilica had five naves.

The Basilica of St. Sebastian is also without the walls, on the Appian Way, and its origin dates from the time of Constantine, though the present edifice is comparatively modern. It is an instance of the single nave; the choir is likewise raised slightly; and the apsis contains the high altar. The church is not very remarkable either for great size or particular embellishment; its chief attraction being the exquisite marble statue in one of its lateral chapels, representing the mar-

tyrdom of St. Sebastian. There is an entrance from the nave to the catacombs of St. Callixtus—the largest and most celebrated of all those subterranean passages in or around Rome.

and in its being built over a range of catacombs to which the name of Santa Ciriaca is given. It has a triple nave and several lateral chapels, and abounds with ancient and valuable marbles, besides some frescoes and other paintings. The date of the original structure is the middle of the fourth century, but repairs and restorations have not left much of the primitive construction. Its present condition is the result of restorations made in the pontificate of Innocent X, about two centuries ago.

Santa Croce was erected by St. Helena, the mother of the Emperor Constantine the Great, to serve as the shrine and depository of the cross on which our Saviour was believed to have been crucified. From the accounts left us of the matter by the various writers of the fourth and fifth centuries, who have noticed the subject, we learn that the pious Empress made a pilgrimage to Jerusalem to recover the holy cross, which, according to the universal tradition of that time, had been buried with the crosses of the two thieves in a pit on the hill of Calvary, and was likely to be found there if careful excavation were had recourse to for the purpose. St. Helena, confiding in the truth of the tradition, or at least in the probability of its correctness, as scarcely 300 years had elapsed from the period of our Lord's crucifixion, on her arrival at Jerusalem, had the ground of Golgotha opened in various places, and ultimately had her perseverance rewarded by the discovery of three crosses, and near them the inscription, which is mentioned in the Gospel as having been placed over our Lord's head, written in the three current languages of that portion of the Empire in the time of Christ—the Latin, Greek, and Hebrew; viz. JESUS OF NAZARETH, KING OF THE JEWS. These crosses, it was inferred, were the three crosses sought for, and, therefore, one of them must be the *true cross* on which the sacred body of our Saviour had been suspended; and, in order to discover it, the ecclesiastical writers state that the Divine aid was earnestly sought in prayer and fasting, and that the identity of the cross of Christ was proved by the miraculous cure of a sick person, who, having touched two of the crosses without any result, was immediately restored to health by touching the third cross. This tangible memorial of the mystery of man's redemption, prized by the Empress-saint as one of the most precious relics which Christianity could possess, was transferred forthwith to the capital of the Christian world, as its most suitable abiding-place, and a temple there was erected and dedicated by her to the especial purpose of its preservation, in or about the time when her son, the Emperor Constantine, ob-



STUDENTS OF THE PROPAGANDA COLLEGE.

San Lorenzo resembles the two former in the early period of its foundation; in its being situated without the walls—on the road leading from the gate of San Lorenzo, on the eastern side of the city, to Tivoli;

as its most suitable abiding-place, and a temple there was erected and dedicated by her to the especial purpose of its preservation, in or about the time when her son, the Emperor Constantine, ob-



OSTERIA.—PLAYING AT BOWLS.

tained full sway over the greater part of the empire (A. D. 312.) The Church was, therefore, called *Santa Croce in Gerusalemme* (the holy cross in Jerusalem). It is situated close to the city walls on the south-east side, adjoining the enclosure of the amphitheatre of the Pretorian Camp, which is incorporated in those walls; and at the time of its foundation the grounds surrounding it were occupied by the Varian Gardens, which had belonged to the Emperor Heliogabalus. The church has been rebuilt more than once, and at present belongs to a monastery, the front of which is incorporated with its *façade*. The interior consists of a triple nave, and in its appearance is far less attractive than many of the most ordinary churches in Rome. There is, however, the distinctive feature of the absis and the dais of the choir, in the centre of which the high altar, a handsome marble structure, stands isolated surmounted by a canopy of the same material, resting upon columns. The crypt below is said to contain the inscription above referred to of the true cross.

Of the three great Basilicas—viz. St. John Lateran, Santa Maria Maggiore, and St. Peter's—we can but indicate, within the confined limits of this memoir, a few of the most prominent and characteristic features; all of which, if fully and accurately noticed in detail, would of themselves form a godly sized volume. Like the other Basilicas, these also date from the first half of the fourth century, when the stormy days of persecution having passed away, together with the ascendancy of Paganism, which had received a death-blow in the accession of a Christian Prince (in the person of Constantine the Great) to the universal sovereignty of the Empire, a period of peace and prosperity for the Church set in, under the fostering influences and favour of the Imperial protection and munificence.

St. John Lateran (the Basilica next in rank to St. Peter's, which is the first) is situated a short distance to the west of Santa Croce, and close to the city walls in what is now the uninhabited portion of the area contained within their circuit. The site was originally occupied by the grounds and mansion of the senator * Plautius Lateranus, who lived in the time of the Emperor Nero, and who—having been accused of being implicated in a conspiracy against the life of that tyrant—was, with many other nobles, put to death, and his property confiscated to the Imperial exchequer. From that period, the Lateran mansion belonged to the Emperors; and, on the triumphal entry of Constantine into Rome, after the conquest of his rival at the Milvian bridge, he conferred it, together with other tracts of ground and much valuable property, upon Pope Melchiades, and it then became the palace of the Popes. A few years later, Pope Sylvester, under the immediate auspices of the Emperor, and with the funds furnished by him for the purpose, erected a magnificent church on part of the Lateran grounds, and attached to the palace, and dedicated it to the Apostles St. John the Baptist and St. John the Evangelist. Hence the name which the Basilica still bears. It has, ever since its first foundation, been regarded as the especial cathedral church of the Pope in his capacity of Bishop of the See of Rome, who accordingly, on his elevation to the pontificate, enters upon its possession with due ceremonial and formality, and there receives the triple crown or tiara, the fisherman's ring, and all the other Papal insignia which denote at the coronation of a Pope his investiture with the two-fold authority of a temporal prince and of the Sovereign Pontiff of the Roman Catholic Church. St. John Lateran is also celebrated for the great number of provincial and ecumenical councils of the Catholic Church, which have been held in various ages within its walls.

The ancient edifice of Constantine's age is no longer in existence, having been destroyed by fire in the beginning of the fourteenth century. It was immediately rebuilt, and has since that period been frequently in part restored or repaired, the last occasion dating about a century ago, when the present *façade* was erected in the pontificate of Clement XII., by the architect Gallilei. It consists of a magnificent portico raised upon a terraced basement, to which access is had by a flight of steps, and bearing an attic and balustrade. The centre of the portico projects considerably, and is surmounted by a pediment with a mosaic tympanum, which supports a colossal statue of Christ bearing the cross in one hand and pointing to the heavens with the other; ten or twelve other statues on either side give full effect to the whole. On the frieze of the entablature there is an inscription stating the dedication and the erection of the *façade* by Clement XII.; and immediately underneath a balcony opens, from which the Pope, surrounded by cardinals, prelates, princes, and nobles, and seated in a moveable throne called *Sedia Gestatoria*, from its being borne on men's shoulders, with extended hands, gives his benediction, once a year and sometimes oftener, on great festivals, to the whole Christian world, which is generally pretty fairly represented in the kneeling crowd below, by the inhabitants of almost every nation of the globe, many of whom make the pilgrimage to Rome for the purpose, among other objects, of being present on those occasions, and are to be seen attired in cowl'd gown and hempen girdle, and with scrip and staff, like the Palmers of the middle ages, presenting a striking contrast to the modern order of things and appearance of life around them—a living picture of the past, such as is to be met with nowhere else in full reality. On each side of this, the central balcony, there are two others, and beneath five corresponding entrances lead into the interior of the edifice through the portico, which is decorated with an ancient colossal statue of the Emperor Constantine, found on the Quirinal. The *façade*, surmounted by a colossal figure of Christ, raised on a lofty pedestal in the centre of ten flanking statues on the balustrade of the attic, altogether presents a noble aspect, and looks towards the east, which is not usually the case with churches in Rome, which face every imaginable point of the compass indiscriminately. (The Illustration, page 321, shows the principal front of the edifice.) The nave, which is about 300 feet long and 200 feet broad, is divided into five alleys by rows of enormous piers running up its length from the entrances to the choir, or sanctuary; the central division being considerably wider than those on either flank, and its piers, which contain niches in front filled with large marble statues of the Apostles, being of much more massive proportions than the others. All of them are covered on their different sides with marble monuments to popes, cardinals, and other distinguished personages. There are nine lateral chapels in the nave, five leading out of the southern and four out of the northern alley, all of which are decorated with rich monuments and altars, statuary, mosaics, &c., the most beautiful being the Corsini Chapel, the first from the entrance of the church on the southern side. It was constructed from the designs of the architect Gallilei for Clement XII., in a style of the most superb decoration, its principal objects of admiration being the magnificent altar, with its mosaic altar-piece, antique marble columns, and bronze figures; and the gorgeous monument of Clement XII., in which is incorporated an ancient tomb of porphyry, which was found some four centuries ago in an excavation under the *façade* of the Pantheon.

No description, however detailed, could convey an adequate idea of the beauty of the Corsini Chapel, without the aid of coloured drawings. Within the choir of the Basilica, at its southern end, stands the altar of the Holy Sacrament, a splendid structure; its pediment is supported by four large columns of gilded bronze, which in the times of the Empire belonged to the great Temple of Jupiter in the Capitol, and are said to have been cast, by order of the Emperor Augustus, from the bronze of the ships taken from the enemy at the battle of Actium. The other end is occupied by the organ; and in the centre, opposite the middle alley of the nave, the high altar, with the confessional of St. John at its base, rears its lofty proportions, which terminate in a spire and pinnacles in the Gothic style. The whole structure, with the exception of the flanking columns of granite, is of white marble, and with its tabernacle, which is said to contain the heads of the apostles Saints Peter and Paul, and its bronze figures of angels, and other ornaments, has a most imposing effect when viewed from the centre of the nave. The front of the altar, instead of facing the nave, in the usual manner, looks the opposite way, so that the ecclesiastic celebrating mass at it stands with his face towards the entrance of the church. There are three other chapels beyond the transept or choir, at the western extremity of the church; and all of them, together with the various other parts of the Basilica, are ornamented with sculptures and monumental erections of the rarest coloured marbles, and with bronzes, mosaics, &c.

In immediate contact with the Basilica is the *Lateran Palace*, both forming, as it were, a twin structure united by a portico on the northern exterior of the transept. It is a large plain building, with nothing very remarkable about it, and was originally intended as a residence for the

popes, but has been long used as a museum of inferior character. Its principal restoration was effected in the latter part of the sixteenth century, by Sixtus V., who restored the Leonine chapel and chamber of Leo III., built at the close of the eighth century, which originally formed part of the old Lateran Palace, but which Sixtus detached, and lodged therein the Scala Santa, or Sacred Stairs of marble, which is stated to be the identical stairs of Pontius Pilate's palace at Jerusalem, up which our Lord was led during his passion, and shown from the balcony, all covered with wounds, to excite the commiseration of the Jews, with the words *Ecce Homo*. Whatever may be the correctness or probability of the traditions or historical memoranda on which the belief of this identity rests, the means of affirming or denying their accuracy will always be judged according to religious bias. Let it suffice, therefore, to state, that by the Roman people at the present day there is no one relic regarded with greater veneration; and it is considered as a pious act of lively faith, by devout people, on certain great festivals of the Church, to make the ascent of its twenty-eight steps which is always done upon the knees. The edifice is called, from the reliefs in question, the Scala Santa.

In the Piazza San Giovanni, and in close proximity to the Lateran Basilica, is situated the church called the *Baptistery of Constantine*, where that Emperor was baptized by Pope Sylvester, in a large stone font, which is still preserved there.

The Basilica of *Santa Maria Maggiore* is situated on a commanding site, at the extreme east of the inhabited parts of the city, in the centre of the great thoroughfare leading, under various names, such as the Via Felice, Via Sistina, Via della Quattro Fontane, &c., from the Pincian Hill, in a south-eastern direction, to the Basilica of Santa Croce. It ranks immediately after St. John Lateran, and like it has cathedral jurisdiction, a chapter and canons, &c. It is called St. Mary the Greater, from its being the largest of all the numerous churches in Rome dedicated to the Blessed Virgin. In the open area in front of its principal or south-eastern *façade*, a magnificent ancient Corinthian column of white marble, surmounted by a group in bronze of the Virgin and Child, is raised upon a pedestal, which also serves as a fountain. This column, the fluted shaft of which is nearly fifty feet high, belonged to what is now known to have been the Basilica of Constantine, in the Campo Vaccino, but which was formerly supposed to be the ruins of the Temple of Peace; and accordingly Pope Paul V., who transplanted it from its original to its present position (A. D. 1614), has perpetuated the error in the inscription on the pedestal. The piazza in front of the north-western *façade* is decorated with the Egyptian obelisk described in another place.

The principal *façade*, consisting of a portico with three open balconies above to serve the purposes of Papal benediction once a year, as at the Lateran, is surmounted by a balustrade at top, which supports a Madonna and Child and some other statues. The portico, the interior of which is richly decorated with marble pilasters, cornices, and bas-reliefs, has five entrances both from the exterior and leading to the inside of the Basilica, notwithstanding that the nave has but three avenues, which are separated from each other by a long row of magnificent ancient marble columns, supporting a continuous entablature, above which is an attic divided into compartments by pilasters reaching to the cornice of the ceiling, which latter is flat; and in all these characteristic features of a Basilica, Santa Maria Maggiore adheres most strictly, of all the others, to the ancient model.

Off the nave there are eleven lateral chapels, the greater number of which are more or less richly decorated in the manner of the great Roman Churches, and contain some monuments composed of various-coloured marbles, and executed in a high style of art. The principal are the monumental Chapel of the Borghese family, erected by Pope Paul V., and opposite to it the chapel of the Blessed Sacrament. At the end of the nave the raised dais, according to the ancient model, forms the choir, which is terminated by the characteristic absis referred to in the general notice of Basilicas. The absis is embellished with mosaics. The high altar stands isolated at the entrance of the choir, and is surmounted by a domed canopy, supported by four porphyry columns and their entablature. On the top rests a group of angels, in marble, bearing a bronze crown and cross. Santa Maria Maggiore was built in the middle of the fourth century, by Pope Liberius.

The View at page 320 represents the south-eastern *façade* of the Basilica in the background, with the large marble Corinthian column in front, towards the left hand; the smaller column (which is of granite) in its vicinity being a modern erection, placed there to commemorate the ceremony of the reception of Henry IV. of France, in the year 1595, within the pale of the Roman Catholic Church, on his renunciation of the Protestant faith. In the foreground, on the right, is the church of St. Antonio abate, remarkable alike for the quaint and grotesque delineation in fresco, on the walls of the nave, of the "Temptation of St. Anthony," and for the ceremony of the "Benediction of Animals," which is performed at the church door once a year on St. Anthony's Day, and its octave, which occurs about the middle of the month of January. Here, during those eight days, are to be seen, crowded together in an indiscriminate mass, the stately equipages and sleek horses of the Pope, the Cardinals, or the Roman nobles, the rude carts and rough heavy beasts of the peasantry, broken-down hackney-coach horses, together with mules, donkeys, dogs, &c., all advancing in single file up to the church door, and there passing, as it were, in review before the priest, who stands on the steps attired in his vestments, and, as the motley cavalcade moves past, with *asperges* in hand, sprinkles the animals with holy water, at the same time pronouncing on them a short benediction in Latin, while his assistant receives a trifling fee from the driver, giving him in return a small brass cross to be worn by the horse, mule, or donkey, as the case may be; and, accordingly, almost every beast of the kind (particularly those of the peasantry) to be met with in and around Rome carries St. Anthony's cross on his forehead throughout the year. The scene is generally one of great merriment and rustic fun, as the light-hearted crowd is kept in a continual state of frolic at the contrast between the prancing steed and his blind spavined neighbour limping along at his side. The ceremony is, we believe, peculiar to the "Eternal City."

ST. PETER'S.—From what has been already stated relative to the general characteristics of Basilicas and to the particular features of those above-mentioned, it becomes unnecessary to enter into any relation professing to be a regular description of this magnificent temple, which differs from them not much in kind, but chiefly in degree—in the greater splendour and richness of all its details, and in the enormous extent and vastness of its colossal proportions. The indication of its greatest wonders, and a few historical memoranda, then, may suffice, the more so as fully detailed descriptions of St. Peter's have been given in every work of any authority upon Rome, whatever other monuments may have been passed over in silence; and a full notice would by its extent frustrate our object of presenting, as far as possible, within the limits of this memoir, an epitome of that extraordinary city which was itself justly styled in the days of its greatness "an epitome of the universe."

The present Basilica occupies the site of the original one erected by the Emperor Constantine on a spot where a little oratory was raised, A. D. 106, by the Bishop Anacletus, to mark the crypt or sand-pit (afterwards called catacomb), close to the circus of Nero, beyond the Tiber, in the Vatican fields, in which the body of St. Peter, on the night preceding his crucifixion on the Janiculum, was laid by his pious disciples, before it was deposited for greater security in the cemetery of St. Calixtus, at the other side of the city. In the time of Constantine the little oratory had long lain in the ruins to which it had been reduced during the persecutions of the second and third centuries; and the Christian Emperor, wishing to do honour to the memory of the Prince of the Apostles, on the very spot where his mangled body was first laid in the earth, erected there the gorgeous Basilica, which was dedicated to the service of the true God, under the patronage and with the name of St. Peter. Its dimensions were about one half the extent of the present church, viz. about 300 feet long by somewhat more than 200 feet broad; and it was constructed according to the strict model of a Basilica, with absis, raised choir, and manifold nave (quintuple), and on the exterior with quadrangular atrium and portico, decorated in the centre with a large *cantharus* or fountain. This ancient structure, representations of which may be seen in the Vatican Museum, though frequently restored in succeeding ages, had, however, after the lapse of 1100 years, fallen into such a state of dilapidation in the pontificate of Nicholas V., that Pope resolved to rebuild it anew, and commenced his operations in the year 1450. From that period, during upwards of two hundred years, until the erection of the grand portico surrounding the great court or *atrium* in front, by the architect Bernini, in the pontificate of Alexander VII. (A. D. 1655-1667), the genius and talents of Bramante, Rafaelle, M. Angelo, and the

numerous other great architects, painters, and sculptors of those prolific times, were employed with more or less continuous perseverance, until it became what it now is, the most stupendous and magnificent temple that was ever raised to the worship of the Almighty God. The approach, after crossing the bridge of St. Angelo, is by an inferior street called the Borgo Vecchio, which leads direct to the Piazza of St. Peter's—a large oval area, which is continued in a quadrangular form up to the *façade* of the Basilica, and is surrounded throughout by the majestic portico or colonnade of Bernini, the enormous extent of which may be conceived from the arcade or covered way (which is sixty feet wide) being sustained by upwards of 280 columns and about 90 or 100 pilasters, bearing an entablature and balustrade crowned by an innumerable array of colossal statues—the whole structure being about 70 feet high. The vast area, set as it were in this enormous frame, serves as the atrium of the Basilica; and in the centre of the oval part, the Egyptian obelisk, flanked by two beautiful fountains, all of which are noticed in another page, offer an agreeable rest for the eye, dazzled and bewildered at the first view of the extraordinary magnitude, the almost alpine proportions of the stupendous architectural pile that meets the gaze. The elliptical division of the Piazza is about 800 feet long by 750 broad, and the quadrangle something more than 360 feet square. The *façade* of the church has an eastern aspect, and consists of a portico, approached by a lofty flight of steps, and surmounted by five open balconies (from the central one of which the papal benediction is given on great festivals), corresponding with the five portals below entering the vestibule, and sustaining a noble frieze and entablature—the entire height of the *façade* being 150 feet, its width 465 feet. The great dome (built by M. Angelo) rises from the centre of the edifice to an elevation of 450 feet; while the two smaller ones, on each side, are 190 feet high. Within the spacious portico, at either end, stands a colossal equestrian statue of Constantine and Charlemagne; and the communication with the interior of the church is by five doors opposite to the external portals: three of these doors communicate with the central, the other two with the lateral aisles of the nave, which is of a triple form, divided by enormous piers, with large, lofty arches between, opening into the side aisles. These piers, on all their four sides, and the walls on almost every available space, are covered with marble statues, bas-reliefs, medallions, and monuments or cenotaphs, of the most varied character; which, combined with the mosaic pictures, enriched cornices and mouldings, bronze ornaments, varied and exquisitely contrasted hues of the different-coloured marbles to be seen in the choir and lateral chapels, form an ensemble of beauty, splendour, and magnificence, which at the same time delights, astonishes, and perplexes the vision of the beholder. Amongst the monuments in the nave are to be seen those of the old and young Pretender—the son and grandson of James II. of England—and of the wife of the former, the Princess Maria Clementina Sobieski; of Pope Innocent VIII.; of Innocent XI.; of Leo XI.; of Leo XII.; of Christina, Queen of Sweden; of Innocent XII.; of Sixtus IV.; of Gregory XIII. Of the chapels, those named the Chapel of the Choir and the Chapel of the Blessed Sacrament are the most worthy of attention. The nave terminates in the transept, above which rises the matchless dome of Michael Angelo, supported upon four piers, one at each corner of the sanctuary, of such extraordinary size that their circumference measures 285 feet, the sides of each being faced with altars, surmounted by mosaics, and with bas-reliefs, medallions, marble groups, &c.; there being also similar altars in the absides, or recesses, at either end of the transept. In the centre, immediately under the dome, stands the high altar, with its lofty canopy of bronze, supported by four columns of the same material planted at the four corners of the altar; the whole structure, with its various appendages and ornaments, forming a moderately-sized temple in itself, and rising to a height of 95 feet. Underneath, in the crypt below, is placed the sepulchre of St. Peter. The altar table is of marble, and faces westward, with its back to the nave, from which it is separated by a large excavation, richly decorated, so as to form a semi-subterranean chapel, which is called the Confessional of St. Peter, and from which a passage leads to the crypt below, containing the shrine of the Apostle, on the site of the little oratory of the first century, mentioned above. The absis, or tribune, at the extreme western end of the church beyond the transept, contains above its altar, amongst other objects, a large pontifical chair of bronze, resting upon four figures; and within it is preserved an ancient wooden chair, which was used by the Bishops of Rome in the earliest ages of Christianity, and is thought to have been used by St. Peter himself; it is at all events a relic of a remote age.

These few notes may serve perhaps to apprise the tourist of what he is to expect within the gorgeous interior of St. Peter's, the length of which, exclusive of the thickness of the walls, is 610 feet from the entrance at the east front to the tribune at the western extremity, while the transept extends from north to south 450 feet or thereabouts, the church thus constituting the figure of a cross, and thereby deviating from the classical model of a Basilica, which was oblong and without a dome.

Before concluding our brief notice of the churches, there are two which require to be mentioned on account of the associations connected with them, viz. The Pantheon, usually called *Santa Maria della Rotonda*, and the church of *Ara Celi* on the Capitol. The former (a view of the exterior of which is given at page 320) occupies one side of a small piazza of the same name, situated about midway between the Piazza Navona and the Corso, and is celebrated as being the most perfect specimen of an ancient Pagan temple now remaining.

It was built a few years before the Christian era by one of the most munificent of the decorators of old Rome, viz. Marcus Agrippa, the friend of the Emperor Augustus Caesar; and, notwithstanding the vicissitudes of nearly nineteen hundred years, and the various spoliations of which it has been the object, it retains its original circular figure in complete perfection; and its brick walls, formerly sheathed with marble, appear as though they would last nineteen hundred years more. The form of the roof is a flattened dome, which was originally covered with bronze; and the entrance is through a noble colonnade, which supports an entablature and pediment, and which is thought by many not to be of the same ancient date as the edifice itself. The frieze of the entablature bears the original inscription of the temple cut deep in the stone, for the purpose of holding the bronze letters (which have long since disappeared); viz.—

M. AGRIPPA. L. F. COS. TERTIVM. FECIT.

The tympanum of the pediment presents a naked, deformed appearance, from the absence of the bronze sculptures with which it was formerly filled. In many places, however, the marble sheathing of the circular walls still remains; and the lover of the antique can have his eyes gratified with Marcus Agrippa's ancient bronze doors, which still turn as freely on their hinges as they did in the days of Augustus.

The interior is arranged after the usual manner of Roman Catholic churches, having lateral chapels on the sides; and in the large recess facing the entrance, which was formerly occupied by the statue of Jupiter, the high altar now stands.

The Pantheon, in modern times, derives additional interest from its being the burial-place of Rafaelle, A. Caracci, Zuccari, Peruzzi, and other eminent artists. But, independently of all associations, its beautiful interior—the circular figure of which is set off to the greatest advantage by a row of large Corinthian columns and pilasters, which sustain a magnificent entablature above, all constructed of rare marbles—will ever excite wonder and admiration.

The Church of *Santa Maria d'Ara Celi* is remarkable as occupying the site of the celebrated Pagan temple of Jupiter Capitolinus; and, though placed in a most commanding position, on the top of the Capitoline Hill, the ascent to which is by a flight of 124 steps, its external appearance is mean and unfinished. The interior, however, formed in a triple nave, is spacious, richly decorated, and furnished with as many chapels as St. Peter's; and the columns, pilasters, cornices, marble sheathings, and, in fact, almost all the materials used in its construction, show, from their varied character, how numerous were the structures of ancient Rome which contributed to its formation. Its early history, nevertheless, is wrapt in obscurity, as well as the origin of its name.

* Proximum neem Plantii Laterani, consu'is designati, Nero ad' junxit, adeo propte, ut non complecti liberos, non illud breve mortis arbitrium permittet."—TACIT. Annal.

† So called from the Greek word *oukouμενη* (sc. γῆ) i.e. the habitable globe, as the members of the general council so named were summoned from every country of the civilized world.

The ancient *Egyptian Obelisks* and the numerous *Fountains* constitute two remarkable features of modern Rome.

THE OBELISKS.

The Obelisks are twelve in number, and situated in various localities throughout the city, as follows:—In the Piazza del Popolo, on the promenade of the Pincian Hill, in the Piazza di Monte Citorio, before the Church of San Trinità de' Monti, in the Piazza Minerva, the Piazza Navona, the Piazza di Monte Cavallo, the Piazza of St. John Lateran, the Piazza Santa Maria Maggiore, the Piazza of St. Peter's, and the Piazza of the Pantheon, to which may be added a fragment in the grounds of the neglected Villa Mattei, on the Celian Mount. These relics of remote antiquity belong (according to archaeologists) to three different epochs of Egyptian history: first, the period anterior to the Persian conquest, when the dynasty of the Pharaohs reigned over the valley of the Nile, and the countries adjoining; second, the period succeeding that conquest, when the royal race of the Ptolemies swayed the sceptre; and lastly, the age when the universal dominion of the Romans absorbed Egypt amongst the other provinces of the Empire. The Obelisks of the Piazza del Popolo, the Piazza di Monte Citorio, and the Piazza di San Giovanni Laterano, alone belong to the earliest period. The first of the three was brought to Rome by Augustus Caesar, when he returned after his victory at Actium, and was erected by him on the Circus Maximus, and dedicated anew to the sun. Prostrated during some one of the disasters which befell the city in the decline of the Empire, it lay for centuries buried amidst ruins and rubbish on the spot where it had stood, until Pope Sixtus V. raised it (as well as several of the others, as already mentioned); and when the three fragments into which it had been broken were carefully united, under the direction of the architect Fontana, no other damage having been sustained by it, had it removed and planted on its present site, surmounted by a cross, as emblematic of the triumph of Christianity over the superstitions of Paganism. The shaft of this beautiful ornament consists of a single block of red granite, eighty feet high, and covered with hieroglyphics. It stands upon a square pedestal, approached by a flight of steps on each side, and in the centre of a large basin, into which the figures of four lionesses pour streams of water. The whole structure forms a grand and imposing ornament in the centre of the finest Piazza in Rome. This obelisk originally stood in front of the Temple of the Sun at Heliopolis. When it was re-dedicated to the sun by Augustus Caesar, he caused to be cut on two of the sides of the pedestal an inscription to that effect, which is quite legible at the present day, a circumstance, however, not so very remarkable, since the Egyptian hieroglyphics appear as clear cut as though they were but just made. The inscription is as follows:—“*IMP. CESAR. DIV. F. AUGUSTUS. PONTIFEX. MAXIMUS. IMP. XII. COS. XI. TRIB. POP. XIV. EGYPTO. IN. POTESTATEM. POPULI. ROMANI. REDACTA. SOLI. DOMUM. DEDIT.*” There are two other inscriptions, both by Sixtus V., one stating the fact of its recovery and removal to its present site by that Pope, in the fourth year of his pontificate, A.D. 1589; the other, which is quite characteristic of the man, and refers to its original destination and its present position in front of the Church of Santa Maria del Popolo, is as follows:—“*Ante sacram illius Sedem, augustiori surgo, cuius ex utero Sol Justitia exortus est!*”*

The Obelisk of Monte Citorio also stood originally before the temple of the Sun, at Heliopolis, in Egypt, and was transferred to Rome by Augustus, who placed it in the Campus Martius, where, according to a rather unintelligible account of it in “*Pliny's Natural History*,” it was made to subserve the use of a gigantic sun-dial, formed at its base, on the pavement of which it would appear to have been the gnomon—hence its title, *Obeliscus Solaris*. The shaft is of granite, about 70 or 71 feet high, covered with hieroglyphics, and is surmounted by a gilt globe. When discovered it was broken into several pieces, which were cemented together, and otherwise repaired with the fragments of another similar obelisk. It bears on its pedestal an Augustan inscription, similar to the former above-mentioned, and also two inscriptions relating to its restoration and erection, by Pius VI., in the year 1792.

The third of these ancient monuments of primeval civilization also owes its resurrection to Sixtus V., who had it dug up from a superincumbent heap of soil, nearly thirty feet in depth, in the ancient Circus Maximus, now the Via de' Cerchi, and erected in the year 1588 in its present situation, in the centre of an irregular area, formed by the convergence of several streets, and which, from the adjoining church of St. John Lateran, is called the Piazza di San Giovanni. This obelisk is the largest in Rome, being within a few inches of 106 feet high, and 10 feet across the base, and is formed, like the two others, from a gigantic block of red granite. It stands upon a lofty pedestal, which is also a fountain, and the entire height of both united is not less than 150 feet. Its sides are covered with hieroglyphics; and from the inscriptions on the pedestal, we learn that it was conveyed down the Nile by Constantine the Great, from its original position (in front of the Temple of the Sun, at Thebes), to Alexandria, whence it was transported to Rome by his son Constantius. There is a cross on its summit.

The obelisks of the second epoch are more numerous: they also have the hieroglyphics, but they are generally of a smaller size. The shaft of that at Santa Trinità de' Monti is 48 feet high, crowned with a cross; it was found in the Gardens of Sallust, and was placed as at present by Pius VI., in the year 1789. The small shaft on the Pincian Promenade was discovered in the year 1822, in the ruins of the Esquiline Gardens, and is supposed to have been brought to Rome by the Emperor Aurelian; Pius VII. gave it its present resting place. The two small obelisks in the Piazza Minerva and Piazza della Rotonda (or the Pantheon) were both found in one excavation at the former place, and are supposed to have decorated the temples of the Egyptian deities, Isis and Serapis, at Rome. The former is placed on the back of a white marble elephant, and its shaft is about 18 feet high. Its present destination is due to Alexander VII., about two centuries ago. That in the Place of the Pantheon has a fountain for its pedestal, and was erected about 130 years ago, by Clement XI. The shaft on the Piazza Navona is about 50 feet in height; but its pedestal, which is of a considerable elevation itself, being raised upon a lofty basement that serves as a fountain, the whole structure to the cross on the top is nearly 120 feet in height.

The three remaining obelisks have only the form and the material (red granite) in common with the others. They are devoid of hieroglyphics, and are, therefore, regarded as having been constructed in Egypt, either by the Romans or by Egyptians under their directions, in imitation of the ancient pillars, at the comparatively recent period when that country fell under the Roman dominion. That which is on Monte di Cavallo, and the one opposite the north front of Santa Maria Maggiore, are said to have been brought to Rome by the Emperor Claudius, and placed in front of the Mausoleum of Augustus Caesar, in the Campus Martius; they are both about 48 feet high. The latter was raised upon its fountain pedestal by Sixtus V.; the former was placed in its present position, between the celebrated groups of “the men and horses,” by Pius VI. The obelisk in the Piazza of St. Peter's was brought to Rome by the Emperor Caligula, and decorated the circus, known afterwards as that of Nero, where the blood of so many Christian martyrs was shed by that tyrant; and of all the obelisks in Rome, it alone continued standing erect in its original position, through all the vicissitudes of fifteen hundred years, a curious but incontrovertible confirmation of the correctness of the historical account which is given of the selection of the site of St. Peter's by Constantine the Great. The site, we are told, was chosen because upon it stood the ruins of a little oratory or chapel, which had been erected A.D. 106, to mark the spot beneath which the body of St. Peter, after his crucifixion on the Janiculum, was first deposited by the Christians, in a crypt of the sand-pits of the Vatican, which crypt was always spoken of, during the first three centuries of the Christian era, as being close to the Circus of Nero; the exact position of the Circus being indicated in modern times by the Egyptian obelisk of Caligula, as it stood before its removal in the sixteenth century to its present position. In the early ages of Christianity, before the general local aspect of the Imperial city had been obliterated by repeated captures, sack, and spoliation, there was little need of such an index as the Egyptian Obelisk to point out the site of Nero's Circus; the cruel tortures to which the martyrs were subjected, and the great number of them

that were put to death upon its arena by that sanguinary monster, having associated with it recollections of too horrid and terrific a nature to admit of the identity of its locality escaping from the minds of men. The original site of the obelisk is now occupied by the Sacristy of St. Peter's, on the south side of the church, whence the indefatigable Sixtus V. removed it to its present position in the Piazza facing the Basilica A.D. 1586.

Of the obelisk in the grounds of the Villa Mattei only a small portion is ancient; but that is valuable as being covered with hieroglyphics. The pillar, however, is altogether a piece of modern patchwork with that exception, and can scarcely be ranked among the obelisks of Rome.

THE FOUNTAINS.

The Fountains are so numerous at Rome, that it may well be questioned whether there is any other metropolis in the world where the supply of water is more copious, as there certainly is none where it is made to so great an extent subsidiary to the general architectural decoration of the external aspect of the city. The three principal are the *Fontana Paolina*, the *Fontana Felice*, and the *Fontana di Trevi*. The latter is far superior to either of the other two both in construction and design. It is situated in the Piazza di Trevi, an open area that lies between the Quirinal and the Corso, and it consists of a palatial structure, raised upon a basement of artificial rock, the *façade* presenting a prominent central compartment, flanked by retiring wings, whose surface is relieved by pilasters, the interstices of which are pierced for windows. In the centre, a niche, surmounted by an entablature resting upon columns, is filled by a colossal marble group, representing Neptune in his chariot, drawn by sea-horses, and heralded by marine deities. Two allegorical female figures occupy smaller niches on either side; and above are bas-reliefs illustrative of the history of the ancient aqueduct which feeds the fountain. The attic is surmounted by a balustrade, resting upon cariatides, and the arms of some one of the Popes (probably Clement XII., who erected the pile somewhat better than a century ago) crowns the summit of the whole structure. The general effect is very fine. Rushing impetuously like a cataract over the face of the artificial rock, the waters plunge with a hoarse roar into a capacious basin, depressed below the level of the street; and the spray, as it dances up and mingles with the lesser streams that issue from the mouths of the marine monsters, envelopes the lower region of the substructure in a misty mantle of gauze—the *ensemble* suggesting to an active fancy the realisation of the Ocean God coming forth in majesty from some favourite retreat in his marine domain, and cresting in his chariot a mountain wave, the better to survey the troubled waters. A view of the fountain is given in the Illustration, page 324.

The aqueduct which furnishes water to the fountain was originally constructed by Marcus Agrippa, the friend of the Emperor Augustus, to supply his baths (the first of the kind erected in Rome), which stood contiguous to the Pantheon (another noble structure of his creation); and the spring, some two or three leagues north of Rome, whence the stream is conveyed in a circuitous route of twelve miles or so, is said to have been first pointed out to a body of Roman soldiers, by a young peasant girl—hence its name, *Acqua Virgo*, and the tradition forms the subject of the bas-reliefs above mentioned.

The aqueduct in the time of the Emperors, as at present, entered the city near the Pincian Gate, and being conveyed by means of a series of arches under the gardens of Lucullus, in a direction south and west towards the *therme*, it terminated in a reservoir, the site of which is now occupied by the *façade* of the Church of San Ignatio. In its course it passed not far from the modern Piazza di Trevi; and Pope Pius IV., during his improvements about the middle of the sixteenth century, having resolved to place a fountain in that spot (*Trivium*), so called because three ways met there, conveyed the *Acqua Virgo* to it by a short branch. The fountain of Pius was, however, a very insignificant erection compared with the present structure, in front of which not three, as formerly, but some five or six streets now converge.

The *Fontana Paolina* was constructed by Pope Paul V., and the noble artificial stream by which it is supplied is conveyed a distance of 35 miles to Rome, along the channel of the ancient aqueduct called *Aqua Alsietina*, which was constructed in the time of the Emperor Augustus. The fountain is at the extreme west of the city, close to the Porta San Pancrazio, on the Janiculum Hill, and the water bursts forth in five separate branches, with all the force and fulness of a mountain torrent. The site of the fountain is one of the finest and most commanding imaginable, and from its terrace one of the best views of all Rome can be obtained. The classical associations connected with the spot, too, are more than ordinarily attractive. To the lover of “*Livy's pictured page*” the name of the Janiculum will recall the glorious feats of King Porsena and the heroic *Scaevola*; while the learned in ecclesiastical lore will bring to mind the traditions of the Church, which fix the site of San Pietro in Montorio, immediately below, as the scene of St. Peter's crucifixion. The *façade* of the fountain consists of five arched recesses, flanked by Ionic columns, through the intervals of which, beneath the arches, the water rushes into an enormous basin, whence it is conveyed away to various localities by ducts, one of which is led across the *Ponte Sisto*, to the left bank of the Tiber, where it feeds a fountain in the *Via Giulia*. Another branch supplies the fountains of the Vatican and St. Peter's.

The *Fontana Felice* is situated in the Piazza de' Termini, at the eastern extremity of the city, and consists of an architectural elevation, on the *façade* of which are three niches; that in the centre being occupied by a colossal statue of Moses striking the rock, and the side ones by allegorical bas-reliefs. Beneath the niches the water gushes forth in three streams into two basins one below the other. There is very little that may be considered really ornamental in the whole structure. The water with which it and several other fountains are copiously supplied, is brought to Rome by the aqueduct called *Felice*, after Sixtus V., who repaired the ancient aqueduct of Alexander Severus. Sixtus was the first of the Popes to re-conduct a portion of the ancient supply of water to modern Rome.

Another remarkable fountain is that of the *Triton* (so called), in the Piazza Barberini. It consists of a large basin, having in its centre an enormous figure of a triton erect and spouting water. Adjoining, there is a second fountain on a smaller scale, and differing somewhat in its general features. Urban VIII. (Barberini), who was one of the most active of the building Popes of the sixteenth and seventeenth centuries, constructed the two, as well as the boat fountain—*Fontana della Barcaccia*—in the Piazza di Spagna (supplied by the *Acqua Virgine*); the shape of which is said to have reference to the *nainachia*, or naval games, that were exhibited in galleys on an ancient lake in the vicinity.

In the Piazza del Popolo, the fountain encircling the Egyptian Obelisk, into the basin of which four lionesses discharge copious streams, has been already noticed. In the Piazza di Monte Cavallo, two large reservoirs, one above the other, receive the overflowing of a lofty jet of water. The lower basin is twenty-seven feet in diameter, and was added by Pius VII. (A.D. 1818), in whose pontificate it was discovered, in an excavation in the Forum. Within a short distance in the direction of the Porta Pia there are four fountains, at an intersection of the four fine streets which run at right angles from the Piazza della Quattro Fontane. Returning to the immediate neighbourhood of the Corso, we find a handsome fountain in front of the Antonine Column, in the Piazza Colonna.*

* This is a fine square, lying open on its eastern side to the main thoroughfare of the Corso: it is surrounded by two palaces, one of which is the Chigi, the Church of San Bartolomeo, the Post-office, and another public building in the occupation of the Government. In its centre is the ancient spiral column from which the square is named—a noble pillar, 160 feet high, composed of large blocks of white marble, covered with bas-reliefs illustrative of the victories of the Emperor Marcus Aurelius Antoninus over the Marcomanni and the other German hordes who at that period began to be troublesome on the frontiers of the empire. This column was supposed by the antiquarians to be that of the Emperor Marcus Antoninus Pius, which had been erected in his honour by his adopted sons—Marcus Aurelius Antoninus (his successor) and Lucius Verus—until the mistake was corrected in the pontificate of Clement XI. (A.D. 1705), when the true Antonine Column was dug up in the gardens of the house of the missionary priests of the order of St. Vincent of Paul, adjoining the Piazza di Monte Cavallo, in the immediate vicinity. This column was of red granite, and the inscriptions and sculptured *reliefs* on its marble pedestal gave its history in very explicit terms. The granite shaft, being in a ruinous condition, was used to repair the Egyptian Obelisk in the Piazza Clitorno, facing the Curia Innocenziana, as already mentioned; and the marble pedestal was placed, where it now is, in the Vatican Gardens. The marble column in the Piazza Colonna was then, with more probability, assumed, on account of the bas-reliefs relating to his military exploits, to be the one which it is known was erected to Marcus Aurelius Antoninus, during his reign, by the senate and people of Rome, A.D. 143; and the truth of the opinion was confirmed by the discovery, in the year 1777, in the same gardens of the missionaries of St. Vincent, of an inscription,

which draws its waters from the *Acqua Virgine*, as, in fact, all the fountains in this part of the town likewise do.

In the cortile, or quadrangle, of the Curia Innocenziana there is a fountain, the reservoir of which was found in some excavations in the ancient Roman port at the mouth of the Tiber. The fountain of the Piazza of the Pantheon serves as the base of the Egyptian obelisk before noticed; and in the Piazza Navona the principal central fountain subserves a like purpose—also already referred to. The water flows in copious streams out of artificial caverns in the rocky substructure into a very large reservoir, which also receives minor jets from sea-lions placed on its edge, and from colossal figures of river-gods at the foot of the rock, in the centre. The other fountains are smaller: one consists of a large central figure of a sea-monster pouring forth water into a basin that overflows into a larger one beneath, which also receives the streams issuing from sea-monsters at the exterior or circumference. The third and fourth, though handsome structures, present no specific ornamental features. The Piazza Navona, which has been already mentioned as the chief vegetable market of Rome, occupies the exact site and preserves the shape of the ancient Circus Agonalis, in the Campus Martius, wherein games of wrestling, running, and various other gymnastic exercises were held; and so perfect is the preservation of the original form, that the ancient arched basement of masonry which sustained the seats for the spectators forms at the present day the foundation of the modern houses of the place.

A little to the south-west, and nearer the river, is situated the Piazza Farnese, which is decorated with two splendid fountains in front of the Farnese Palace; the basins are oval in form, and were found in the ruins of the Baths of Caracalla. In the same neighbourhood, and at the southern end of the Via Giulia, the *Fontana di Ponte Sisto* is constructed against the wall of a cross street, so as to face up the Via Giulia, looking northward. The water gushes out in full streams from between columns which sustain a handsome *façade*, into two reservoirs, one below the other. The fountain is supplied from the *Fontana Paolina*, on the Janiculum, by means of a channel conveyed across the Tiber on the Sistine Bridge.

The list may be completed by the mention of the magnificent twin fountains of St. Peter's, the fountain of the Piazza Campidoglio, and that facing the north front of the church of Santa Maria Maggiore, but in every direction throughout the city, and in localities the most obscure, jets of clear pure water are to be found gushing out of walls, small stone pillars, and various other contrivances which have no pretension to be ranked as fountain-structures, though they furnish to all classes of the community a most copious supply of the liquid element for all the daily purposes of life.

THE VILLAS.

The Villas of the modern Romans constitute the characteristic distinction of their city and its environs, which most forcibly calls up the memory of their luxurious Pagan ancestors. The resemblance they bear to the Gardens of Imperial Rome, as the ancients designated their sumptuous suburban residences, is very great. The arrangement of the ornamental grounds around the mansion, is the same in the modern villa as it was in the ancient *hortulus*, viz. designed rather to afford the most eligible and varied points of view from which to contemplate the beauty and splendour of the prospect without, than to present any particular attraction in the scenery within the limits of the enclosure, local embellishments in groves, walks, fountains, and pieces of water decorated with statuary, being at the same time attended to; differing thus from our conception of a park, where the views in the interior are the main object, just as the summer-house of a garden differs from a *salon*, or drawing-room, where the interior beauty is the grand object, while the summer house, however ornate in itself, refers in its purpose chiefly to the enjoyment of the exterior prospect.

The *Villa Albani*, the *Villa Pamphilj Doria*, and the *Villa Borghese* are amongst the most magnificent. The two latter, however, particularly the *Borghese*, suffered considerable damage in the siege operations last summer—not so much from the French as from the Italians in the occupation of the city, who, in order to give a clear range to their guns in those directions where they expected an attack, cut down the trees and prostrated every standing object which they imagined might interfere as an obstacle to mar the efficiency of their defence.

The *Villas Corsini*, *Savorelli*, *Giraud*, *Vanutelli*, *Malvosta*, *Spada*, *Santucci*, *Medici*, *Madama*, *Sirozzi*, *Attieri*, &c., are also worthy of mention, either for their historical associations, the attractions of their architectural and artistic decorations, or as having been the scene of many a sanguinary rencontre in the hostilities of last year. Of these villas, many are within the walls; the others outside, and generally in the immediate vicinity of them.

The *Villa Albani*, situate just without the Porta Salaria, or Salaria, on the north east side of the city, is especially to be noticed, not only on account of the treasures of art within the *casino* itself, but also of its pleasure-grounds, which are laid out with great skill and taste in spacious terraces, broad walks, green plots, and gardens, in which porticos and summer-houses decorated with bas-reliefs and frescoes, fountains, groups of marble statuary, &c., located with consummate judgment, combine to produce the most harmonious ornamental effect imaginable. The *casino*, or mansion, presents a very handsome exterior; the lower story of the principal *façade*, consisting of a fine open portico, resting upon arches which are sustained by Ionic columns. The apartments in the interior are finished in a style of the most elegant decoration: the ceilings vaulted and plane, painted or stuccoed in the most exquisite manner, are surrounded by rich cornices resting upon the gilded capitals of pilasters or columns of the rarest and most beautiful marbles, which run along the walls at regular intervals, the intercolumniations being occupied with bas-reliefs and frescoes, or inlaid with pink and white alabaster, porphyry, and other marbles of various harmoniously-blending colours, yellow, grey, green, &c.; while the tessellated pavement and mosaics complete the magnificent embellishments, over the whole of which the most lavish expenditure and the most correct and elegant taste have presided. Various works of art, both modern and of the antique, are scattered through these splendid and spacious saloons, such as statues, tables, vases, and tazzas of alabaster and marble of the most valuable quality and of the richest colours, bronzes, sarcophagi, Egyptian deities. Etruscan sculptures representing the priests and priestesses of that ancient people in their true costume, columns, &c. The site of this beautiful villa is open and airy, and yet it is said to be infected with malaria, and hence its being uninhabited, save by its custodian or caretaker. Its origin and construction are due to the taste and magnificence of one of those Prince-prelates of Rome, whose noble patronage has done so much in a succession of centuries to revive and develop the arts in modern times. Cardinal Albani had the villa erected according to his own plans, and under his own immediate inspection, about a century ago.

In this direction of the suburbs, on the road leading from the Porta Pia, are also situated the Villas Patrizi, Massini, Torlonia, Boiognetti, &c. In a direct line to the west of the Albani Villa, and close to the public gardens on the Pincio, overhanging the Porta del Popolo, are situated the *Borghese Villa* and *Gardens*, one of the chief resorts of the Roman citizens on Sundays. They were originally constructed by Cardinal Borghese, in the beginning of the seventeenth century, and have received numerous additions and improvements at various periods since, by members of the princely family to which the property belongs. The grounds are interspersed in several directions with bas-reliefs, broken sculptures, monumental slabs, belonging to the first ages of Christianity, which have been extracted from the catacombs, artificial ruins, representing Egyptian temples, porticos, triumphal arches, a hippodrome in the form of a Roman circus, and fragmentary erections of various kinds, imitative of those ruins of ancient Rome which have endured to the present time. The walks are regular, broad, and of considerable length; fountains and groves, at intervals, grace the prospect; and, altogether, the demesne would afford many a pleasant promenade. If the dampness of the atmosphere in the localities sheltered from the direct action of the sun's rays did not tell of the malign influence of the malaria pervading the place. The principal *façade* of the *casino* is furnished with a fine portico, through which the entrance opens into a spacious saloon, out of which leads a magnificent suite of apartments, to the decoration of which the productions of ancient



ARTISTS' MODELS ON THE STEPS OF THE TRINITÀ DE' MONTE.

Academy), adjoining the Piazza della Trinità de' Monti, on the Pincian Hill. It was formerly, as the name imports, the property of a member of the famous Medici family, Leo XI., but has been for many years in possession of the French Government, and used as the French Academy for the study of the fine arts at Rome, where a number of French students, who, in the yearly exhibitions at Paris, have given promise of excellence, are supported for a fixed period, to enable them to complete their studies on the classic soil of art. The mansion was built just three centuries ago, and the *façade* is said to be from the designs of Michael Angelo. The site is most agreeable, commanding a fine prospect and view of the principal buildings of the City beneath. (The Illustration at page 321 represents the exterior of the edifice.)

The Villa Pamphilj Doria is quite at the other side of the city, beyond the Tiber, outside the Porta San Pancrazio. Its grounds are very extensive, decorated with fountains and statues, and well planted. The casino presents a lofty *façade*, which commands a splendid view of St. Peter's. The interior is by no means of ornate a character as that of the Albani or Borghese; but there are some rare articles of virtue, statues, busts, &c., in its apartments.

In the neighbourhood of Porta San Pancrazio, there are also the Villas Giraud and Corsini, which, as well the Pamphilj, formed the centre of the French operations against the city. In the Pamphilj grounds much damage was done by the Italian troops, previous to the French occupation; the Giraud, which is also commonly called *Il Vascello*, from its front elevation presenting the shape of a ship's bow, was, in consequence of its lying often in a cross-fire of artillery, dreadfully damaged; and the Corsini, also known as the *Quattro Venti*, suffered, if possible, still more, having been taken and retaken several times by the contending parties, at the commencement of the siege, as its site and position rendered it a post of great advantage. It may be fairly doubted, however, if the

interests of art or architecture suffered in either case, as neither the *Vascello* nor the *Quattro Venti* had much to boast of in either respect; the latter was built by Pope Clement XII., when Cardinal Corsini, in the beginning of the last century.

CLIMATE.

Before closing this *coup d'œil* of the "eternal city," a glance at its CLIMATE suggests itself. Peculiar in many things, Rome is most peculiar in this respect—that her most densely populated districts are generally the healthiest. Wherever the population is thin; where there are no human habitations, no fires, no stir and movement of busy life; where there are uncultivated fields, open wastes, neglected gardens—and each and all of these conditions present themselves with frequency within the walls that encompass the site of what was once mighty Rome—there the miasma, extracted from the accretion of centuries of *débris* and from the volcanic soil, by the great heat of the summer's sun, generate the malaria and its low fever; notwithstanding that the locality may be elevated, and to all appearance the most salubrious and pleasant imaginable. Thus the Esquiline and the Celian Hills are infested with malaria in summer, when the low, filthy, crowded Ghetto on the Tiber's bank is quite healthy. In like manner, the thronged, impoverished Trastevere, on the other side of the water, is comparatively salubrious; while the sparse population of other districts on the same bank have the invisible, insidious miasma exhaling its pestiferous breath amongst them. The more thickly inhabited portions of the Pincian and the Quirinal Hills escape this pest, and, therefore are principally resorted to by foreigners. From the middle of September to that of May, however, the climate of Rome is in general most delightful, healthy, and exhilarating,



PLAYING AT MORRA.

THE ILLUSTRATIONS.

The First Page presents in its upper compartment a View of the Exterior of St. Peter's Church and of the Castle of St. Angelo, sketched from the opposite height of the Pincio, across the Tiber. In the lower compartment, the interior of St. Peter's, crowned with the Papal arms, occupies the full centre, flanked on either side by the Column of Trajan on the left, and the Egyptian Obelisk of the Piazza del Popolo on the right, all of which are noticed under their respective heads. The objects represented at foot are, in the centre, the ancient bronze group of the She-Wolf suckling Romulus and Remus, which was found in an excavation at the foot of the Palatine Hill, close to where stood, in the times of the Republic and the Empire, a small temple appropriated to its reception, adjoining the Ruminal Fig-tree, under which, according to the legend, the infants were found by the shepherd Faustulus. The group was an object of great veneration with the Romans, and is mentioned by several of the classic writers. It is thought by many that the infants belong to a more recent period of art than the wolf. The group is now placed in the Palace of the Conservators, on the Capitol. On the left is the celebrated *chef-d'œuvre* of ancient Greek art, usually known as the Dying Gladiator, but supposed by others to be a representation of a noble Gaul. It is deposited in the Capitoline Museum. On the right is represented Michael Angelo's colossal statue of Moses, in the transept of the Church of San Pietro in Vincoli, under which head it will be found noticed.

THE FIGURE SUBJECTS.—In order to convey some idea of the daily aspect of life in Rome, we present illustrations of some of the more striking features of novelty to be perpetually encountered by the tourist in his rambles through the city. The left-hand group, at top of this page, presents a sketch of characters peculiar to the streets of Rome, viz. artists' living models ready attired in some



CAFFÉ GRECO.

peculiar costume requisite for the painter or sculptor. They are chiefly to be seen waiting for hire on the lofty flight of steps ascending from the Piazza di Spagna to the Promenade on the Pincian Hill. On the left of the Illustration is a Bandit and Aged Man; in the centre, a Madonna, Infant, and St. John, with a "Gentle Shepherd" half reclining above them; and, on the right, other subjects dressed in character.

The large Illustration at page 325, shows a scene to be always met with at the petty inns or the wine-shops of the Trastevere—the game of *Boules*, in which the costume of the humbler classes is depicted. Another game of which the people are very fond, and engaged at which they are to be found perpetually at those places, is the Neapolitan game of *Morra* (represented at the top of this page), in which one party suddenly holds up to view any number of the fingers of both his hands, while the other party in the game calls out not the number raised, but that which is held down; if he fails in giving the true number, he loses. It is a game success in which requires long practice and a quick eye, with such sudden haste as the hands held up; and, as the parties standing around always bet upon one or other of the players, the degree of excitement attending it is very great.

The large Engraving on this page shows the interior of the *Caffè Greco*

in the Via Condotti, which leads from the Corso to the Piazzi di Spagna. It is the great resort of the artist students of all nations in Rome, for early breakfast, or for coffee and cigars, and the best Roman punch to be had in the city. The fantastic appearance of the *habitués* of this well-known resort is given in the Illustration with great accuracy and spirit.

The *SIEGE OPERATIONS* by the French troops, last year, under General Oudinot, against Rome, were carried on almost solely at that portion of the walls beyond the Tiber which lies between the gates of San Pancrazio and Portese; and in the localities immediately adjoining, close to the former gate (Pancrazio), were the bastion No. 8, and its battery, the stronghold of the Roman forces, at which some of the severest fighting during the siege took place. We present two views in this locality (see page 324): one the *Gate of San Pancrazio* itself, with the rapid descent from its commanding height towards the Tiber; and the other a field of many a sanguinary affray in the vicinity, showing in front a cottage shattered and torn with cannon shot, and the Villa Vanutelli a short distance in the rear.

The third View represents the Villa Santucci, the head-quarters of General Oudinot, from which he issued the order of the day dated June 1st, announcing

the cessation of all negotiations, and an immediate commencement of hostilities. The casino itself is a very plain Italian country-house, belonging to Monsignor Santucci, and is distant from the city, on the side of the Porta Portese, between two and three miles. Two large pine trees standing near it distinguish it easily from the other villas in the neighbourhood. The upper windows command a magnificent view of Rome and the surrounding Campagna.

The subjects of the various other Illustrations are noticed under the respective heads to which they belong.

THE RECENT RETURN OF THE POPE TO ROME from the dominions of his Neapolitan Majesty, in which the conduct of the Republican party, and the well-known events of last year, had compelled his Holiness to take refuge, forms the subject of an Illustration and descriptive notice, furnished by one of our Artistic Correspondents at present in the "Eternal City." They appear in this week's Number of the Paper, and form a suitable and characteristic accompaniment to the Memoir to which the present Supplement is devoted.